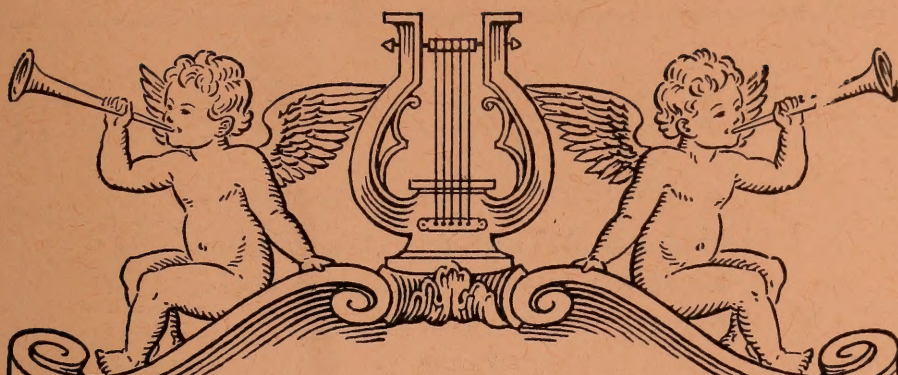


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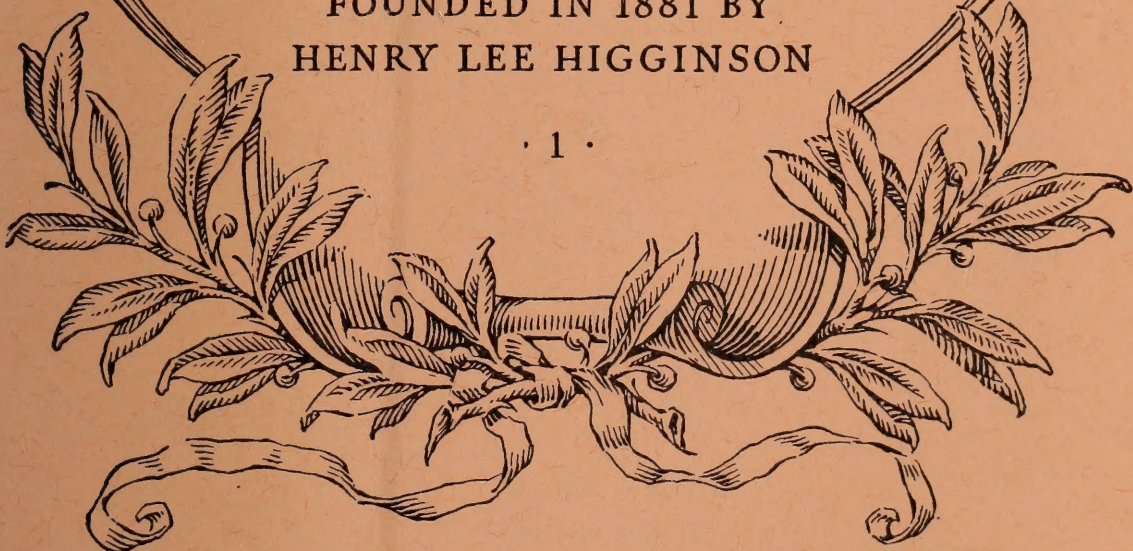
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• 1 •



SEVENTIETH SEASON

1950-1951

Carnegie Hall, New York

Boston Symphony Orchestra

[Seventieth Season, 1950-1951]

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Carnegie Hall, New York
SIXTY-FIFTH SEASON IN NEW YORK

SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

WEDNESDAY EVENING, *November 15*

AND THE

First Matinée

SATURDAY AFTERNOON, *November 18*

with historical and descriptive notes by

JOHN N. BURK

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SIXTY-FIFTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FIRST EVENING CONCERT

WEDNESDAY EVENING, NOVEMBER 15

Program

The Seventieth Season will open with the National Anthem

HANDEL.....Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by Sir Hamilton Harty)

Overture
Alla Siciliana
Bourrée
Menuetto

HONEGGER.....Prelude, Fugue, and Postlude
(First performance in New York)

ROUSSEL....."Bacchus et Ariane," Ballet, Second Suite, *Op.* 43

INTERMISSION

BEETHOVEN.....Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

- I. Allegro con brio
 - II. Marcia funebre: Adagio assai
 - III. Scherzo: Allegro vivace
 - IV. Finale: Allegro molto
-

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Trustees Announcement on page 29

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Season 1950-1951

OCTOBER

6-7	Boston	(Fri.-Sat. I)
10	Boston	(Tues. A)
13-14	Boston	(Fri.-Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27-28	Boston	(Fri.-Sat. III)
31	Providence	(1)

NOVEMBER

3-4	Boston	(Fri.-Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10-11	Boston	(Fri.-Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24-25	Boston	(Fri.-Sat. VI)
28	Providence	(2)

DECEMBER

1-2	Boston	(Fri.-Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15-16	Boston	(Fri.-Sat. VIII)
19	Boston	(Tues. C)
22-23	Boston	(Fri.-Sat. IX)
29-30	Boston	(Fri.-Sat. X)

JANUARY

2	Providence	(3)
3	Boston	(Pension Fund)
5-6	Boston	(Fri.-Sat. XI)
9	Boston	(Tues. D)
12-13	Boston	(Fri.-Sat. XII)

16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26-27	Boston	(Fri.-Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)

FEBRUARY

2-3	Boston	(Fri.-Sat. XIV)
6	Providence	(4)
9-10	Boston	(Fri.-Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23-24	Boston	(Fri.-Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)

MARCH

2-3	Boston	(Fri.-Sat. XVII)
6	Boston	(Tues. G)
9-10	Boston	(Fri.-Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23-24	Boston	(Fri.-Sat. XIX)
27	Cambridge	(5)
30-31	Boston	(Fri.-Sat. XX)

APRIL

1	Boston	(Sun. e)
3	Providence	(5)
6-7	Boston	(Fri.-Sat. XXI)
10	Cambridge	(6)
13-14	Boston	(Fri.-Sat. XXII)
17	Boston	(Pension Fund)
20-21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27-28	Boston	(Fri.-Sat. XXIV)

SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS

By GEORGE FRIDERIC HANDEL*

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

Transcribed for Orchestra by Sir Hamilton Harty

Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941

The "Fireworks Music" was composed in 1749. The scheduled first performance took place on April 27 of that year in the Green Park, London, although there had been a public rehearsal in the Vauxhall Gardens on April 21.

Handel labelled his manuscript merely "Concerto," but when the music was published by subscription under the edition of Samuel Arnold in 1786, it was entitled "The Musick for the Royal Fireworks." In this edition the movements were entitled: Overture, Bourrée, Largo alla Siciliana, Allegro, Minuets I and II. The edition of Max Seiffert was used in the only previous performance by the Boston Symphony Orchestra (January 31, 1941).

In the edition of Chrysander made for the Handel Gesellschaft in 1886, the Suite is entitled "Firework Music" and the occasional titles appear "*La Paix*" for the largo, and "*La Réjouissance*" for the following allegro (this movement is omitted in Sir Hamilton Harty's version). The instrumentation indicates three trumpet parts with three players to each part, three horn parts with three to each, three oboe parts with twelve, eight, and four players respectively; two bassoon parts with eight and four for each, tympani with three players, and contra-bassoon. The latter part was originally scored for the serpent, when Handel called upon that unfamiliar instrument for probably the only time in his life.* This would account for a wind band of fifty-eight players in the original performance (according to the account in the *Gentlemen's Magazine* there were a hundred players at Vauxhall; Rolland states that there were "about a hundred" at the performance of April 27). Handel later added to his score string instruments for indoor uses. These are written in with the double reed parts in both editions.

Sir Hamilton Harty has orchestrated the Suite quite according to his own taste, using 2 oboes, 2 bassoons, 4 horns, 3 trumpets, timpani, and strings. The Siciliana, which Chrysander called "*La Paix*," he gives to the strings only.

THE Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster display of fireworks in London. Among verbal glorifications of victorious Britain, one finds an ironic remark in a letter from Horace Walpole to Horace Mann which would indicate that England did not always make the most of her peace treaties and may have been moved to cover up weak strategy in this one by dazzling the populace with a public display. "We are in general so pleased with the peace," wrote Walpole, "that I cannot help being struck with a passage that I read lately in Pasquier, an old French author, who says that 'in the time of Francis I the French used to call their creditors "*Des Anglois*" from the facility with which the English gave credit to them in all treaties, though they had broken so many.'"

Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal Library. The Chevalier Servandoni, a famous architect and stage de-

* It is told that when Handel first heard the tones of the Serpent he asked: "What the devil be that?" "A new instrument, called the Serpent." "Aye," answered Handel, "but not the Serpent that seduced Eve."

signer, who had put on a pageant for an operatic performance at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out Peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing. Although the display was to be given on April 27, 1749, it was ordered as early as the previous November. The anticipation of the event was so high that it was a topic of conversation for months. Lady Jane Coke wrote to Mrs. Eyre in December of 1748, "that she was tired of hearing about fireworks which might damage the houses on St. James Street and break the windows in the Queen's Library." Although the structure was not completed until the day before the festivity, Handel with his usual expedition had his score ready in good time and a public rehearsal of it was held at Vauxhall Gardens six days earlier, Friday, April 21. The admission fee (according to the *Gentlemen's Magazine*) was nine shillings and sixpence, a figure which has been questioned as improbably high. A gathering audience of twelve thousand persons resulted in a traffic congestion more remarkable two centuries ago than it would be now. "So great a resort," said the *Gentlemen's Magazine*, "occasioned such a stoppage on London Bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued in which some gentlemen were wounded."

The celebration in the Green Park drew an even greater stampede of people. Horace Walpole describes the occasion in the letter already mentioned:

"The next day were the fireworks, which by no means answered the expense, the length of preparation, and the expectation that had been raised: indeed, for a week before, the town was like a country fair, the streets filled from morning to night, scaffolds building wherever you could or could not see, and coaches in the park and on every house, the guards, and the machine itself, which was very beautiful, was all that was worth seeing.

"The King, the Duke, and Princess Emily saw it from the Library, with their courts; the Prince and Princess [of Wales], with their children, from Lady Middlesex's; no place being provided for them, nor any invitation given to the Library. The Lords and Commons had had galleries built for them and the chief citizens along the rails of the Mall: the Lords had four tickets apiece, and each Commoner at first, but two, till the Speaker bounced and obtained a third."

According to the account in the *Gentlemen's Magazine*, after "a grand overture on wind instruments composed by Mr. Handel, a signal was given for the commencement of the fireworks which opened by a Royal Salute of 101 brass ordnance, viz. 71 six-pounders, 20 twelve-pounders, and 10 twenty-four pounders."*

The illumination then began, Handel's successive movements presumably accompanying certain high points of the program, but Mr. Walpole was unimpressed:

"The rockets, and whatever was thrown up into the air, succeeded mighty well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of colored fires and shapes: the illumination was mean, and lighted so slowly that scarce anybody had patience to wait the finishing and then, what contributed to the awkwardness of the whole, was the right pavilion catching fire and being burnt down in the middle of the show."

Newman Flower in his life of Handel conjures up the scene with more graphic vividness, if with less authority than Mr. Walpole:

"The music ceased. The crowd, splayed like a black carpet in the flare of the lights, roared . . . a rocket stole up, exploded, drifted away in sparks. A surge of excitement spread with a dull muffled murmur over the crowd. It was the signal for the fireworks, and the hundred and one little brass cannon roared in unison.

"But the fireworks were muddled. They went off in fits and starts. The giant sun alone blazed nobly from the head of the pole. Little serpents of flame clambered up the staging, fizzled and spluttered and went out. Men climbed like monkeys with torches, and lit things, lit them again. Thus hours passed with fitful display, followed by intervals of irritating failure.

"Then came the climax. The great building was set on fire; in a few minutes it was a mass of beating, roaring flame. The crowd began to stampede, to shout, to hustle. Women were trodden down, and the

* To conclude the Festival at Edinburgh last September 9, "massed military bands" performed this music on the Castle Esplanade, under the direction of Sir Thomas Beecham, Bart., after which there was a fireworks display.

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heat grew terrific. George giving Peace to Britannia dropped, with his head aflame, into a cauldron of fire. It was ignoble, humiliating.”*

The Chevalier Servandoni was so frantic at this disastrous miscarriage of six months’ planning that he drew his sword upon the Duke Montague, the Master of the Ordnance, was arrested, and not released until the following day.

The only feature of the entire show which had come off to the general satisfaction was the music. Mr. Handel was indeed the man of the hour. This music was repeated in the following month at the insistence of its composer in a program of his own music for the benefit of the newly founded Foundling Hospital. Such was the popular and financial success of this concert that he was shortly appointed a “Governor and Guardian of the Hospital.”

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PRELUDE, FUGUE, POSTLUDE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

Published in 1948, this suite (in three continuous parts) was first performed in that year by the *Orchestre de la Suisse Romande*, Ernest Ansermet conducting. Mr. Ansermet introduced the work to the United States when he conducted the Dallas Symphony Orchestra February 5, 1949.

The following orchestra is required: three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, bass drum, cymbals, tam tam, harp, celesta and strings.

This suite recalls *Amphion*, a “*Mélodrame*” by Paul Valéry, to which Honegger composed music in 1928 for Mme. Ida Rubinstein. *Amphion* was performed by Mme. Rubinstein and her Ballet at the Théâtre National de l’Opéra in Paris, June 23, 1931. The danced part of *Amphion* was taken by Mme. Rubinstein, the sung part of *Apollo* by Charles Panzera. The *décor* and costumes were by Alexandre Benois, the choreography by Léonide Massine. M. Cloez conducted.

A COMPARISON of Honegger’s instrumental suite with the stage piece twenty years earlier shows that the composer has re-worked the last part to purely instrumental purposes. According to the story of the older work, *Amphion*, the son of Jupiter and Antiope, receives in a dream a Lyre from *Apollo* and with it makes music which transforms all about him, even charming inanimate objects. The

* Horace Walpole summed up the affair: “Very little mischief was done, and but two persons killed: at Paris, there were forty killed and near three hundred wounded, by a dispute between the French and Italians in the management, who, quarreling for precedence in lighting the fires, both lighted at once and blew up the whole. Our mob was extremely tranquil, and very unlike those I remember in my father’s time, when it was a measure in the opposition to work up everything to mischief, the Excise and the French Players, the Convention and the Gin Act.”

prelude to the present suite is that portion in which Amphion plays upon his lyre (there also purely instrumental). The prelude begins broadly with chords for the full orchestra. A melodious passage for the saxophone introduces the main body of the movement, an *allegro marcato*. Again the tempo broadens as the fugue, *marcato pesante*, is introduced in the lower range of the orchestra. This fugue in the older work (where the chorus of muses takes part) is thus described in the score:

"By dint of trial, the hero discovers the scales and invents music and architecture. In the sight of the astonished people he brings the stones to life and by the voice of the Lyre he builds Thebes and the Temple of Apollo where the muses are transformed into columns."

An indication at this point in the score of Amphion reads: "The muses, dressed in gold, form the columns of the Temple which is seen to rise, and sing their hymns."

The fugue ends with a hymn to the Sun in a broad unison and expands into the postlude where, in the original score, "a veiled woman, the image of Love or Death, bars Amphion's way. She takes the Lyre and casts it into the fountain. She leads away Amphion who yields to her power." What is mortal in Amphion may not be allowed to enjoy the work of his creation. The music ends *pianissimo*.

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"BACCHUS ET ARIANE," BALLET, SECOND SUITE, *Op.* 43

By ALBERT CHARLES ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet "*Bacchus et Ariane*," choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Mr. Munch introduced the Suite to Boston, as guest, December 26-27, 1946.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from

behind a boulder — Bacchus resumes with the awakened Ariane the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariane the golden cup, into which a cluster of grapes has been pressed — Dance of Ariane (*Andante*) — Dance of Ariane and Bacchus (*Moderato e Pesante*) — Bacchanale (*Allegro brillante*).

Roussel died, as one of his French colleagues has expressed it, "*la plume à la main*." That pen was busily plied, even in his last illness, as he sat in his studio with its expansive vista in his attractive gabled and ivy-covered house in Vastérial. He had spoken to his friends of resting from his long industry, but he could not relinquish the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed a concertino for violoncello, and witnessed the mounting of his operabouffe, "*Le Testament de Tante Caroline*" at the *Opéra-Comique*. There was the "*Rapsodie Flamande*" of 1936, the ballet "*Aeneas*" and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

The significance, of course, in this activity was its quality. Roussel at sixty-eight was not given to retrospect, never lapsed, as others have, into reiteration. He never settled into a convenient stylistic groove, but continued progressive, probing, even challenging. His verve and sparkle, his aptness and fresh invention seemed to increase with the years, and his fame, in France and abroad, increased accordingly. His operetta was accounted a music of infectious charm. The last symphony, the sinfonietta, and the rhapsody have attested their points for first-hand appraisal at Boston Symphony Concerts.

"I seem to see before me a portrait of Velasquez," writes Arthur Hoérée in an apt description of Albert Roussel which will revive the memory of him as a visitor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."

The fact that Roussel began his career in the government naval service has set all his commentators vainly seeking images of the sea in his music. Because his early years offer a striking parallel to those of Rimsky-Korsakov, who also joined the navy, and who also whiled away the long inactive hours of his cruises with amateurish musical sketches, writers have been disappointed not to find legends of the sea, a "Sadko"

or a "Scheherazade" in his scores. "*Marin favorisé*," René Chalupt called him, "interwining the anchor and lyre," and the reverse of a bronze medal struck in his honor on his sixtieth anniversary shows a sort of Pan-dolphin skimming the waves, and a ship in the distance. Unfortunately for the force of these fair conceits, the subject of them has not so much as mentioned the sea in his long list of fanciful titles. It is probably true that he embraced the life of a marine officer in part from the lure of distant and strange lands. Cochin China and India, to which his voyages carried him, gave him matter which he readily turned to good account, and his roving imagination made even more extensive dream voyages in quest of the exotic.

Roussel, while undergoing his naval training in Paris, dabbled in music, and, assigned to one armored frigate and another, counted himself above all things lucky when one chanced to have a piano aboard. Pursuing a little schooled but obvious talent, he forfeited the career of his earlier choice, entered the Schola Cantorum, became (1902-1913) a teacher and shining exponent of d'Indy's post-Franckism. But Roussel was never long the docile lamb of any fold. He embraced and outgrew impressionism, developed gradually an entirely personal style.

A descriptive piece in symphonic contour, "*Le Poème de la Forêt*," showed like other works of this time a deep sensibility to natural beauty, not without frank sentiment. His love of nature he has never forfeited. The composer himself has written: "I love the sea, forests, life in the country, animals, the aimless existence of the country in preference to the enervating life of cities. I also love to discover in old cities treasures which their artists of many centuries ago have left behind as a heritage."

It was in accordance with these inclinations that he made more journeys to the Orient, composed in 1912 his "*Evocations*," a symphony with chorus inspired by sights and sounds of India, and about the same time the ballet, "*Le Festin de l'Araignée*," in which the spider, the butterfly, the ant, the moth, have their parts. Since the war he wrote his opera-ballet "*Padmâvati*," turning once more to the allure of the East (there have been two further ballets — "*Bacchus et Ariane*" of 1930 and "*Aeneas*" of 1935). Further ventures in descrip-

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tive music were the orchestral "*Pour une Fête de Printemps*" (1920), and his setting of the eighteenth Psalm for orchestra and chorus, dated 1923.

Mr. Edward Burlingame Hill, writing his "Modern French Music" in 1924, was led naturally enough into assuming that this composer had "found his true province — the adaptation of exotic material to large poetic and dramatic uses." But Mr. Hill also made the wise and saving observation that Roussel was a "progressive" artist — "not content to stand still." He concluded his chapter: "The flexible versatility of his imagination, the mordant originality of his harmonic style, and his sedulous cultivation of a personal musical thought lead one to expect other admirable works from his pen." Mr. Hill's anticipation was well placed. The Second Symphony in B-flat in 1922 (the early "*Poème de la Forêt*" was called the first symphony), but more definitely the orchestral Suite in F of 1926 marked an embarkation into "*la musique pure*" — what Hoérée has called his "fourth period." The two symphonies which followed, and the Sinfonietta, align Roussel with the prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice.

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SYMPHONY NO. 3 in E-FLAT, "EROICA," *Op. 55*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony; and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a

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jubilant exhortation to all mankind, a foreshadowing of the *Finales* of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization*, as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony† which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the com-

* "I am not satisfied," said Beethoven to Krumpholtz in 1802, "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollection of Beethoven.")

† He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

poser has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in

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counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life, resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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- I. Allegro deciso
- II. { Andante
- III. { Allegro vivo
- IV. { Adagio assai
- V. { Allegro con impeto

MARTINUPiano Concerto No. 3

- I. [Allegro]
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FRANCK.....Symphony in D minor

- I. Lento; Allegro non troppo
 - II. Allegretto
 - III. Allegro non troppo
-

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SYMPHONY NO. 3

By DAVID DIAMOND

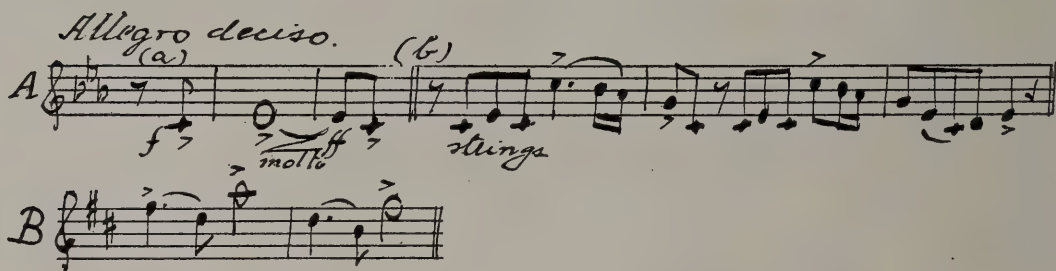
Born in Rochester, New York, July 9, 1915

This Symphony was completed in New York, July 28, 1945.

The following orchestra is required: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, piano, harp, timpani, bass drum, snare drum, tenor drum, xylophone, cymbals, triangle, tubular bell and strings.

The score is dedicated "To my Mother and Father."

MR. DIAMOND writes of this Symphony only that "it consolidates the cyclic form by amalgamating all thematic, harmonic and rhythmic material throughout the five movements. Apart from the principal thematic materials and their development in all movements, two 'motival' themes link together the entire symphony cyclically, appearing in their disguised forms (transposed, retrograde etc.) completely or in fragments A (a) or A (b) or combined with B:"



It could be added that the first movement is the longest and fullest in development; the second movement (andante, 6-8) leads into the scherzo (allegro vivo) which is dominated by a rhythmic figure from the snare drum and other percussion. The melodic fourth movement (adagio) is introduced (and ended) by an elegiac section for divided strings. But before this one hears a "cyclic" motto in rising half notes which becomes the subject of varied treatment in the finale following without a break.

David Diamond's Second Symphony was introduced at these concerts on October 13, 1944, by Serge Koussevitzky, and his Fourth Symphony on January 23, 1948, by Leonard Bernstein (in each case a first performance). His Rounds for String Orchestra were played here April 5, 1946.

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CONCERTO NO. 3 FOR PIANO AND ORCHESTRA

By BOHUSLAV MARTINU

Born December 18, 1890, at Policka, Czechoslovakia

Completed in New York in 1948, this concerto was first performed by the Dallas Symphony Orchestra under the direction of Walter Hendl, November 20, 1949. The soloist was Rudolf Firkusny, to whom the score is dedicated.

The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, tam-tam, snare drum, bass drum, cymbals, triangle and strings.

THE manuscript score reveals that the composer completed the first movement December 31, 1947, the second movement February 15, 1948, and the finale March 10, 1948. Mr. Martinu has written on the last page "J. Masaryk's death," which occurred March 9.

As in his previous music, Martinu has shown no interest in producing music for a virtuoso's display of his technical ability. The piano part is closely integrated with the orchestral texture and is seldom used as a leading or answering voice. The part is mostly in the middle register, largely devoted to filling out the harmonic scheme with repeated figures. There are brief cadenzas in the first two movements and a long one before the end, but in each case the composer has simply written, Bach-like, shifting harmonies through a spinning of repeated figures.

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RUDOLF FIRKUSNY

RUDOLF FIRKUSNY was born in Napajedla, Czecho-Slovakia, February 11, 1912. He entered the State Conservatory in Brno (Brünn), eventually studying piano with Vilam Kurz and Artur Schnabel, composition with Leo Janacek and Joseph Suk. He made his first public appearance at the age of ten with the Philharmonic Orchestra in Prague. His career as pianist first brought him to the United States for a concert tour in 1938. But when his country was occupied in that year he was in Prague, about to depart for a tour of France. He succeeded in keeping his engagements and in December, 1940, was able to return to the United States. In addition to appearances in this country he made a tour of South America in 1943 and of Central America in 1944. He appeared with the Boston Symphony Orchestra, November 2-3, 1945, in the first performances of Menotti's Piano Concerto in F major. On April 18, 1947, he performed the Concerto No. 1 by Brahms; on December 31, 1948, he partook in the first performance of Hanson's Concerto in G major.

HONEGGER AND THE FOSSILS

ARTHUR HONEGGER has devoted a book (*"Incantation aux fossiles,"* Editions d'Ouchy, 1948) to an attack upon the custom, at concerts in France, of endlessly repeating certain symphonies, concertos, or piano works, and as consistently ignoring contemporary music.

Like the geological fossils, which identify with certain past epochs the particular strata where they are found, the musical "fossils" which Mr. Honegger describes are as certainly to be found in places where festivals of classical music are given as they are certain *not* to be found where new works are performed. In deploring their impermeability to new music this composer writes without any personal rancor or sense of neglect (having less cause for that than any of his confrères), but speaks in behalf of those of his own and a younger generation.

One essay, *"Petite Suite pour les pianistes,"* has singled out the ways of pianists, and taken as an example a young pianist named Charlie Lilamand, who had presented Liszt's E-flat Concerto with three orchestras of Paris, pausing only to give all-Chopin recitals in between. Such practices M. Honegger considered as putting prowess in "digital velocity" above music in its proper domain as an art. "It becomes no longer a question of listening to music, but of self-valuation at the expense of music abominably dishonored. Personally, I know of nothing more afflicting, more anti-artistic, more contrary to the art of music than the career of a virtuoso who circulates from town to town, from orchestra to orchestra with his three same concertos; like an exhibitor of trained dogs, like an acrobat showing his turns."

Since the convenient object of Mr. Honegger's polemic happened to be a pupil of Madame Marguerite Long, this lady felt impelled to defend her artistic honor and that of her charge by crossing pens, in all amiability, with his attacker.

LETTER FROM MARGUERITE LONG

My dear friend,

I have had no expectation of engaging in an epistolatory battle with you. If we are to fight, it would be more appropriate if your weapons were scores, mine chromatic scales! But you are the one who has started writing, and I must answer. However, the battle, if a battle there must be, can be nothing else than friendly.

The other day you devoted an article to recitals, and especially piano recitals. This article interested me because it was my pupil, the young Charlie Lilamand, whom you made your subject.

You consider Charlie Lilamand as one of the two or three highest hopes of the piano. You are right, and first of all I thank you for what

you have said about him. But, my dear Honegger, are you not too severe in judging his way of making a program for his recital? "What!" you say, "Chopin, always Chopin!" Perhaps I am wrong, but I have been playing Chopin for a very long time, and I am not tired of him, nor does the public seem to be. Should he become apologetic about playing the works of the undisputed master of the piano? The one whom Debussy called the greatest genius!

You know how I am attracted by modern music, and how I am devoted to it, all the proofs I have given of this. I speak not only of Fauré, Debussy, Ravel, to the interpretation of whom I am devoted with a never-failing joy. But besides these how many composers have I not played and interpreted? How many first performances!

And there is the school, too, which Jacques Thibaud and I have established to bring young virtuosos (pianists and violinists) in association with contemporary musicians; each month we have a session of modern music.

But when it is a matter of a recital — especially a first recital of a young pianist, allow me to point out that another problem presents itself.

What is this problem? A young pianist, aside from his musical personality, must attest his solid technical qualities. A recital (to make a comparison no doubt banal but more comprehensible to you than another) is something like a competition in sports. The audiences hear the artist in the pages they know, and they judge him in certain passages which they love, and this figures in the cycle of preferences which draws people to music.

It would be an imposition if this young pianist played only "the inevitable Chopin," or "the two eternal concertos of Liszt," but there would be a still greater harm in avoiding them altogether.

I am of your opinion, if it is a matter of acquainting young virtuosos with the music of the day, but I know that they will do this with good results, and will understand and defend it if their instruction is right.

Aside from this, a young artist who has only his work to live upon must watch his opportunities. He must fill the hall. This necessity

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is nothing to be ashamed of. You know very well, dear friend, that the greatest of composers write not only oratorios, but music for the films.

Don't discourage these young virtuosos, then, give them your support rather than devoting two severe "columns" to them on the eve of their recital.

I believe, my dear Honegger, that in all these matters we are of the same purpose: to serve music! I am looking for a conclusion to this letter. It will be very simple, just a question, if you will permit me.

Charlie Lilamand must give another recital in a few months. Will you be kind enough to give me the program you would prefer to have him play, taking account of the legitimate considerations which I have just set forth — that is to say all the responsibilities a master must remember when a remarkable pupil is beginning his career.

In putting the question before you, shall I start a new controversy? No matter; disputes in our epoch are fortunate if they can be held to music, and go no further!

I offer you, my dear Honegger, all my friendship and all my admiration.

MARGUERITE LONG.

ANSWER TO MADAME MARGUERITE LONG

Madame,

You have honored me by writing about a little article on piano recitals in general and that of Ch. Lilamand in particular. I confess that I am fearful at the thought of answering in my turn, and discussing piano matters with so undisputed a master of the subject. What gives me some encouragement is the friendly tone of your letter, and the sense that we are at one on the fundamental question.

Everyone knows what part you have had in making known modern French music, and did you not create and bring public attention upon a new work by a little-known composer — the *Rapsodie Portugaise* of Halffter? Should not that in itself close the debate?

Nevertheless, I should like to clear myself of something you seemed to find in my article which appeared on the eve of Lilamand's concert — a dire intention to harm him. It is not so. I have not concealed my genuine admiration for this virtuoso and the date of its publication was accidental. As proof of this, my present response is to appear on the day when Mme. Bernadotte Alexandre-Georges will give another Chopin recital in the Salle Chopin. Is it not the very frequency of these Chopin Festivals that makes it difficult to have weekly articles that do not coincide with them?

As for Chopin, I share entirely your admiration for his genius, but it is just that admiration which moves me to defend him against

the too impetuous zeal of so many pianists in his behalf. If I may be allowed a comparison, I visualize a pure virgin exposed to the assault of a barbarian horde, ready to manifest at all costs the ardor of a passion unleashed. I am sure that, like me, you cannot help shuddering to think of the affliction of the "adored one." I venture to say that this is a case of dexterity — a monomania which is the antithesis of love.

According to the mail which comes in, many listeners are really tired of all this. . . . [Mr. Honegger here lists a number of recent performances of Chopin and the hackneyed Beethoven sonatas]. Would not a continuation of this at last force the musical public to cry "help," look for a fresh breath in pages of Fauré, Debussy, Ravel? Is there not also the danger that the audience, saturated, would not return to the concert hall?

"A recital is a sort of competitive sport" as you wisely remark, and it is in that regard that I should like to speak of "performance, finger velocity apart from music." A considerable part of the public is indeed content with this side of it. They represent routine, laziness, and ignorance, because they are not capable of judging the value of a performance except through music long familiar to them.

This section of the public is not involved in the reputation and future of a young artist, for its opinion will only trail along after those who are keen and understanding musicians.

You ask me to draw up a program for the next recital of Ch. Liliand. Here is one among a hundred:

1 — A suite by J. S. Bach (not a Bach-Liszt or a Bach-Busoni transcription) to evaluate his cantabile style and his touch.

2 — A sonata of L. van Beethoven other than the *Appassionata*, the *Aurora* [Op. 53 ("Waldstein")] or the "Moonlight" (there are 29 more for the most part unknown to the public).

3 — A group of works by Debussy (the *Études* perhaps, which are almost never played), or by Fauré, Ravel, Schmitt or numerous others.

4 — Some modern pages, for example Poulenc, well written for the instrument and a good test of technique.

Excuse, Madame, the length of this reply, which fails to exhaust the question; and trust the deep admiration of your faithfully devoted

A. H.



SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets-à piston, three trombones and tuba, timpani, harp and strings.

ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire*, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire*, and moved to winged words in behalf of their lovable "*maître*," who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances,

* D'Indy lists the Symphony as having been begun in 1886.

which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire*, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes*, which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché*, the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Bee-

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

thoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire*, lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

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Carnegie Hall, New York

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Second Pair of Concerts

Wednesday Evening, December 6

Saturday Afternoon, December 9

SERGE KOUSSEVITZKY, *Conducting*

Rehearsal Broadcasts of the Boston Symphony Orchestra
are given weekly on the NBC Network (Station WNBC,
Mondays 9:30-10:00 A.M.)

The Trustees of the Orchestra request every one who attends the concerts to read Mr. Wolcott's letter and the statement which follows:

Dear Subscriber:

The response to Mr. Cabot's request for increased revenue was splendid. Now I solicit your membership in the Friends of the Boston Symphony Orchestra for the current season.

All available reserves are exhausted and to pay our way we must raise \$170,000. A statement is enclosed-necessarily too short to tell the story, but I trust enough to back up my appeal.

Never has our Orchestra, which is ever-widening its musical contribution to the public, meant more to this community. And yet its financial situation is most serious, requiring not merely normal, but exceptional support.

Please enroll as a Friend and try to make your gift a reflection of the value which you, yourself, place upon the Boston Symphony Orchestra.

Yours sincerely,

Oliver Wolcott,

Chairman, Friends of the
Boston Symphony Orchestra

A convenient form for reply is on page 32.

Y our Trustees have had three decades of experience and responsibility. At the beginning of the '20s a group of men chosen by Judge Frederick P. Cabot with Major Higginson's endorsement took over policy making and assumed financial responsibility with the assistance of an interested but very small group of supporters. In the '20s the Orchestra was rebuilt following the aftermath of the ravages of the first world war. There was an increase in both receipts and in expenditures but on the whole this was not too trying a period.

Then came the '30s — remembered for the depression and for the outbreak of the second world war. Notably in the early half of this decade the Orchestra's security was due to the great interest and munificence of the late Mr. and Mrs. Ernest B. Dane. In that period two farseeing members of the Board inaugurated the Friends' organization which is now in its seventeenth season.

The '40s, despite the war, did not on the whole present serious financial problems, thanks to the Friends, to the growing royalties from the sale of Victor records, and to several good contracts from commercial sponsors for Boston Symphony and Boston Pops broadcasts.

In the '40s, however, the cost of the concerts to the public increased, first by 10% and then by 20% Federal admissions tax. The Trustees felt fortunate that in this war period and with these added admission taxes, it proved possible to meet current expenses without raising ticket prices and without being obliged to make an extraordinary appeal to the generosity of the Symphony-going public.

What do the '50s hold for the Boston Symphony? In one direction, and after all, it is the most important of all considerations, the future is bright with high promise. Mr. Munch in his first season has won all of us — the Orchestra, the press, the public. And we are all grateful for his presence and his leadership. The Orchestra also enjoys playing to full houses wherever it goes. These are our greatest assets. The other side of the picture is less easy to describe. The new and growing revenues in the '40s from record royalties were recently

reduced to half within a period of eighteen months, due to conditions in the record trade which are now clearing up. At least we know that our royalties have once more started to grow.

Broadcasting, at least for the time being, has ceased to be substantially remunerative, although we do have a nominal return from the National Broadcasting Company for the half hour rehearsal broadcasts.

Again the Boston Symphony will play to full houses. This has often prompted the suggestion that the cost of tickets be increased substantially. As you know from Mr. Cabot's letter this summer, the Orchestra had hoped to improve its revenue by a considerable amount should the tax be removed. They thought that the same price to the public could have been maintained and that the 20% which had been going to the Government could have been retained by and for the Orchestra. Korea ended the hope of tax relief and consequently the Trustees acted on the one alternative which still seemed to be open to them for substantially increasing revenue for this current season. The Trustees have already expressed their gratitude for the almost complete response from the ticketholders.

Entirely apart from the tax situation the Trustees have always tried to keep the prices of tickets within the reach of a very wide public. To raise ticket prices high enough to pay all the bills would result in preventing many people from attending the concerts at all. The Trustees while studying an increase in the price of tickets intend that there shall always be seats at nominal rates.

Why are increased funds necessary? For a number of years the Trustees have published a summary of income and expenditures. This discloses that since the end of the second world war, expenditures on account of the players in the form of salary increases and pension provisions have gone from \$543,000 to \$690,000; net costs for our properties — maintenance less outside rentals — have advanced by \$40,000, for example, — our City real estate tax in 1945 was \$21,000 against \$31,000 in 1950.

We have mentioned the drop in royalty revenue, which it is estimated this season will be \$50,000 below the high point. The prospective revenue to the Orchestra this year from broadcasting is about one-sixth of what it was at one time.

The net result from the foregoing is that with ticket revenues now established, an additional \$170,000 in gifts will be needed to enable the Orchestra to end the present season without a deficit.

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Symphony Hall, Boston

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Brahms **Symphony No. 4

Recorded under the direction of

SERGE KOUSSEVITZKY

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Bach, J. S. Brandenburg Concertos Nos. **1, 2, 3, 4, 5, **6; Suites **1, 2, 3, **4; Prelude in E major

Beethoven Symphonies Nos. 2, *3, **5, 8, and **9; Missa Solemnis; Overture to "Egmont"

Berlioz Symphony, "Harold in Italy" (Primrose); Three Pieces, "Damnation of Faust"; Overture, "The Roman Carnival"

Brahms Symphonies Nos. **3, 4; Violin Concerto (Heifetz); Academic Festival Overture

Copland "El Salon México," "Appalachian Spring," "A Lincoln Portrait"

Debussy "La Mer," Sarabande

Fauré "Pelléas et Mélisande," Suite

Foote Suite for Strings

Grieg "The Last Spring"

Handel Larghetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)

Hanson Symphony No. 3

Harris Symphony No. 3

Haydn Symphonies Nos. **94, "Surprise" (new recording); 102 (B-flat)

Khatchatourian **Piano Concerto (Kapell)

Liadov "The Enchanted Lake"

Liszt Mephisto Waltz

Mendelssohn Symphony No. **4 "Italian" (new)

Moussorgsky "Pictures at an Exhibition"; Prelude to "Khovanstchina"

Mozart Symphonies in E major (26); A major (29); *B-flat (33); C major (34); *C major (36); *E-flat (39); **Serenade for Winds; Overtures, "Idomeneo," "La Clemenza di Tito"; Air from "Magic Flute" (Dorothy Maynor)

Piston Prelude and Allegro (Organ: E. Power Biggs)

Prokofieff *Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kije," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; Suite No. 2, "Romeo and Juliet"; Dance from "Chout"; **Symphony No. 5

Rachmaninoff "Isle of the Dead"; "Vocalise"

Ravel "Daphnis and Chloé," Suite No. 2 (new recording); Rapsodie Espagnole; ***"Mother Goose" (new recording); **Bolero;

Rimsky-Korsakov "The Battle of Ker-jenetz"; Dubinushka

Satie "Gymnopédie" 1 and 2

Schubert ***"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music

Schumann Symphony No. 1 ("Spring")

Shostakovich Symphony No. 9

Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"

Sousa "The Stars and Stripes Forever"; "Semper Fidelis"

Strauss, J. Waltzes: "Voices of Spring"; "Vienna Blood"

Strauss, R. "Also Sprach Zarathustra"; "Till Eulenspiegel's Merry Pranks"; **"Don Juan"

Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen

Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; Overture "Romeo and Juliet"; "Francesca da Rimini"

Thompson "The Testament of Freedom"

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• 2 •



SEVENTIETH SEASON

1950-1951

Carnegie Hall, New York

Boston Symphony Orchestra

[Seventieth Season, 1950-1951]

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RICHARD BURGIN, *Associate Conductor*

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Carnegie Hall, New York
SIXTY-FIFTH SEASON IN NEW YORK

SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *December 6*

AND THE

Second Matinée

SATURDAY AFTERNOON, *December 9*

with historical and descriptive notes by

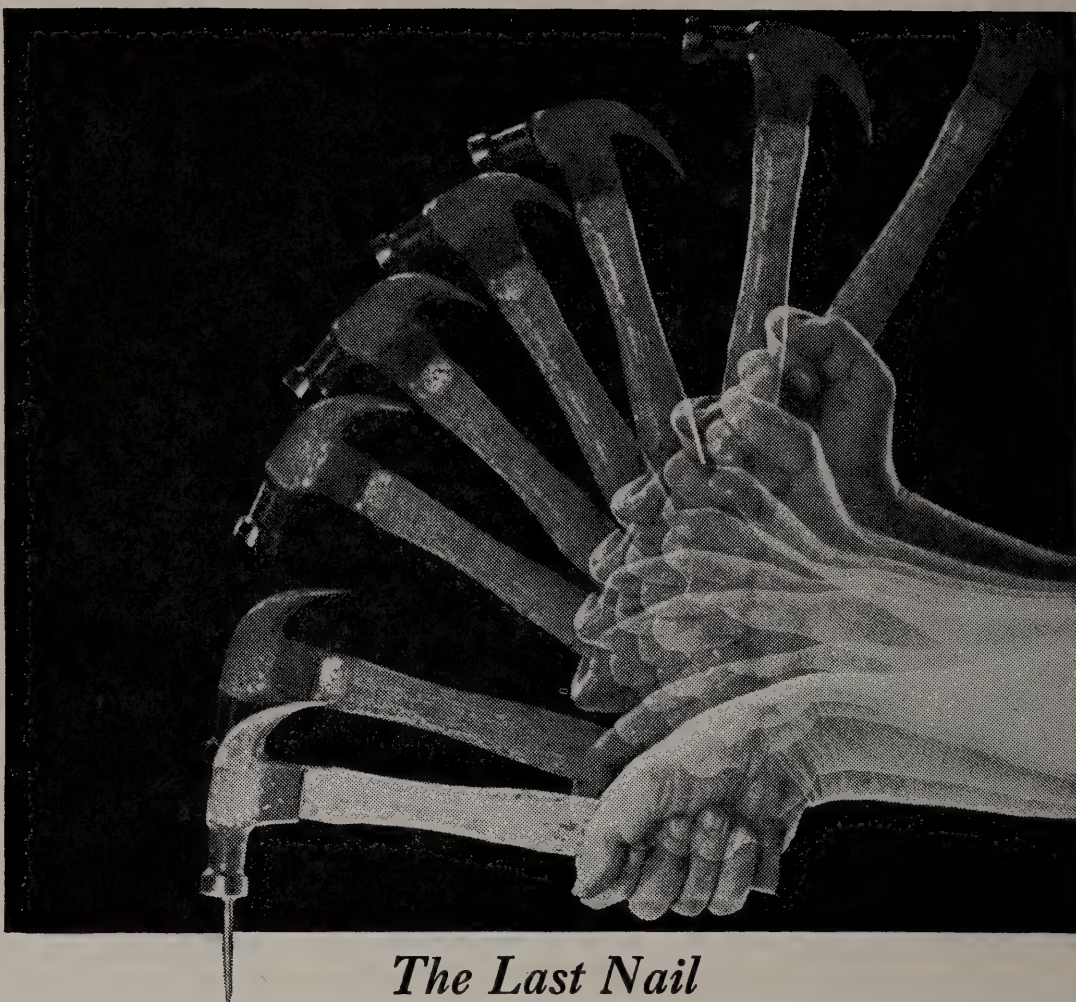
JOHN N. BURK

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SIXTY-FIFTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SECOND EVENING CONCERT

WEDNESDAY, DECEMBER 6

Program

SERGE KOUSSEVITZKY

(Music Director Emeritus)

Conducting

SIBELIUS.....“Pohjola’s Daughter,” Symphonic Fantasia, *Op.* 49

SIBELIUS.....Symphony No. 5 in E-flat, *Op.* 82

- I. } Tempo molto moderato
- II. } Allegro moderato, ma poco a poco stretto
- III. Andante mosso, quasi allegretto
- IV. Allegro molto

I N T E R M I S S I O N

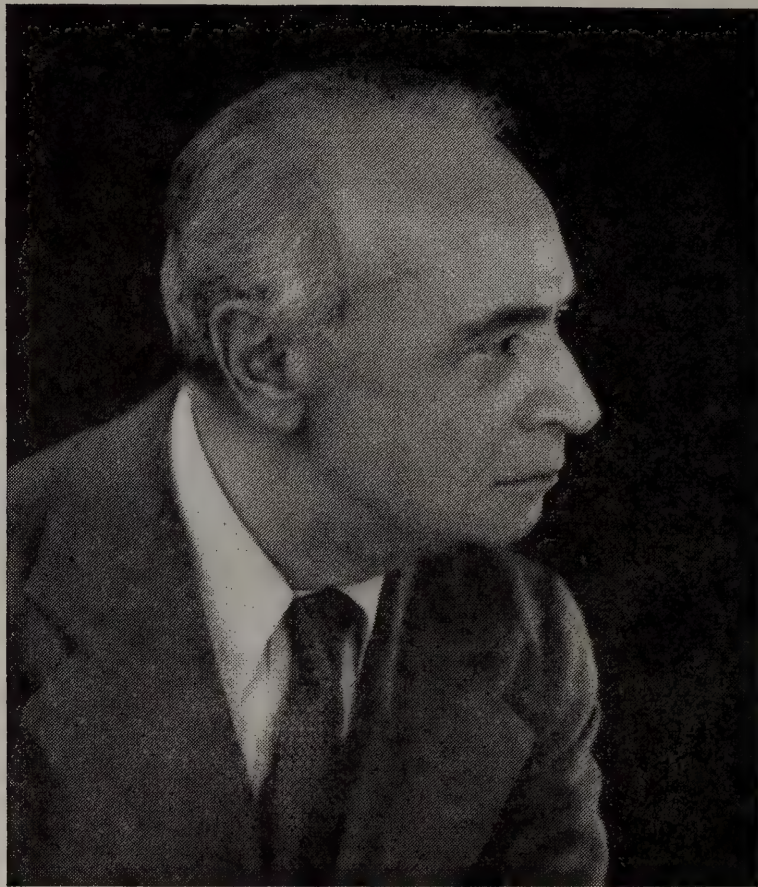
BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

- I. Un poco sostenuto; Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; Allegro non troppo, ma con brio

BALDWIN PIANO

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The music of these programs is available at the Music Library,
58th Street Branch, the New York Public Library.



On the announcement that Dr. Koussevitzky would terminate his conductorship in Boston after twenty-five years, he received invitations to conduct orchestras in North and South America, Europe, and the youthful state of Israel. Immediately after the 1949 Berkshire Festival, Dr. Koussevitzky fulfilled his first California engagement — a set of concerts in the Hollywood Bowl. In early October he conducted the Brazil Symphony Orchestra in Rio de Janeiro — his first appearance in South America. Beginning in January, 1950, he fulfilled engagements — lasting into June — in Havana, Israel (debuts in each case), Rome, Brussels, Paris, and London. He had not had the opportunity to conduct in Europe for years. The remark of a critic in Rome is typical: "Although 76, he put into his performance the vigor and enthusiasm of a man of 30, adding to that youthful vigor all the experience of a career of many years."

From July 8 to August 13 last, he conducted at the Berkshire Festival. He flew from New York to Paris on September 21, and within the week had flown to Israel. After filling return engagements there until November, he flew on the sixth of that month to Paris, and thence to New York, arriving the eighth. From November 21 through December 9 he will conduct the Boston Symphony Orchestra at home and on visits to Providence, Newark, New York, Brooklyn, and Washington. Subsequently he will conduct the Israel Philharmonic on its first American tour.

"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

Composed and published in 1906, *Pohjola's Daughter* was first performed under the composer's direction in St. Petersburg at a Siloti concert in December of the same year. Sibelius first conducted the work in Finland at a concert of the Helsingfors Orchestra, September 25, 1907. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union in Norfolk, Connecticut, the composer, on a visit to America, conducting this and others of his tone poems. The piece was first played by the Boston Symphony Orchestra January 12, 1917, under the direction of Karl Muck.

The orchestration includes: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets, three trombones and tuba, harp, timpani and strings.

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo*, or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But when, on his sleigh journey homeward from the northland, he encounters the fair daughter of Pohja (the North) seated on a rainbow, spinning, he meets more than his equal.

So runs the "Kalevala"*:

* The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

The "Kalevala" itself gives more details of the meeting. The maid first answers his proposal with coquetry, from her safe vantage: while wandering over a yellow meadow at sunset she had heard a fieldfare trilling,

"Singing of the whims of maidens,
And the whims of new-wed damsels."

She asked the bird:

"Whether thou hast heard 'tis better
For a girl in father's dwelling,
Or in household of a husband?"

Thereupon the bird made answer,
And the fieldfare answered chirping:
"Brilliant is the day in summer,
But a maiden's lot is brighter.
And the frost makes cold the iron,
Yet the new bride's lot is colder.
In her father's house a maiden
Lives like strawberry in the garden,
But a bride in house of husband,
Lives like house-dog tightly fettered.
To a slave comes rarely pleasure;
To a wedded damsel never."

Väinämöinen, old and steadfast,
Answered in the words which follow:
"Song of birds is idle chatter,
And the throstles', merely chirping;
As a child a daughter's treated,
But a maid must needs be married.
Come into my sledge, O maiden,
In the sledge beside me seat thee.
I am not a man unworthy,
Lazier not than other heroes."

But the maid gave crafty answer,
And in words like these responded:
"As a man I will esteem you,
And as hero will regard you,
If you can split up a horsehair
With a blunt and pointless knife-blade,
And an egg in knots you tie me,
Yet no knot is seen upon it."

Väinämöinen accomplished these feats, and at the girl's further commands "peeled a stone" and hewed a pile of ice without scattering a single splinter, or loosening a smallest fragment. Still putting him off, she thereupon required of him the labor he could not achieve: to fashion a boat from her spindle. On the third day of his efforts the axe-blade glinted on the rocks, rebounded, and sank deep into the flesh of his knee. Unable to stanch the flowing wound, Väinämöinen harnessed his horse and drove sorrowfully away. Kirby decides that "there are so many instances of maidens being carried off, or enticed into sledges in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture." Later in the epic, Ilmarinen, a younger brother of Väinämöinen, handsome, and a smith of great skill, wins the hand of the exacting maiden. But she displeases the hero Kullervo, and he lets loose wolves and bears to devour her.

~

"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was "*En Saga*" of 1892, a poem without specific episode, and in the same year the choral symphony "*Kullervo*"; the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893-95), "Ukko, the Firemaker" (1902). "Pohjola's Daughter" was of 1906. To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and "*Luonnotar*" (both of 1913), and "*Tapiola*" (1926). "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from that time was toward increasing economy. Besides the wood winds in

twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo*, *pianissimo*, with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto*, is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente*, spreading to a *pianissimo* conclusion.

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his program music, and composed "The Dryad" in 1911, the "Scènes Historiques" in 1912, "The Bard" and "Luonnotar" in 1913,

"Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The first World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer, who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a

reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works — partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphant." And after characterizing the two new symphonies, he adds — "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole,

one is merely a tool. This wonderful logic — let us call it God — that governs a work of art is the forcing power.”



To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness created a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

* Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in

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The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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ENTR'ACTE

SEVENTY YEARS OF THE BOSTON SYMPHONY ORCHESTRA — ENCORE!

THOSE things with a long past are likely to have a long future. Today begins the 70th season of the Boston Symphony Orchestra. One reason it has flourished in our midst for seventy years is that the musical public here had already been seventy years growing, besides which the cultural soil of a respect for learning and for the arts hereabouts is three-hundred years deep.

Suppose we had in Boston, (and on tour throughout the north-eastern parts of the United States) a repertory theatre company which played nearly the year round the classic masterpieces of the world's drama, ancient and modern, from the past 25 centuries. What we do have is an orchestral equivalent. The art of symphonic music is younger, let us say 200 years old; but the invigorating effect upon hundreds

the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

of thousands of minds during the 70 years of our Orchestra's existence is something beyond estimate, beyond money, beyond any scale of tangible values known to man. When money is spoken about in relation to such values, it is only as a means of sustaining life in a body that sustains a life of the spirit in ourselves.

The Boston Orchestra will lose an expected \$165,000 of additional income which would have been the result of tax exemption — the proposed Federal measure ruled out by the national emergency. Without available funds to meet its deficits, the Orchestra, instead of raising the price of tickets, has asked those who renew their season tickets to add twenty percent, as a voluntary gift. Between 80 and 90 percent of them have already done so. The usual privileges of the Friends of the Orchestra will be offered in return for their usual and very necessary contributions to its maintenance. No one who knows the intricate urgencies of such an Orchestra's financial sustainment will question the wisdom of this.

Ideas which come to artists are often symbolic of events on an international scale. At a time when the drawing-together of Western Europe and the Americas is an historic event, Mr. Charles Munch, the conductor of the Orchestra, a native of Alsace, a region long symbolic of an harmonious union of the Western European nations, has produced an idea for a wider service and union of our Orchestra for our enormous student population, who come from an equally wide geographical area. In answer to a question raised by three Harvard students, it is announced that Mr. Munch will return to an early tradition of the Orchestra by really open rehearsals on Thursday, beginning in November and averaging about one a month through the season, these for students of conservatories and others at college level, no seats reserved, and the money from such open rehearsals to go to better the pension fund.

The Orchestra's royalties from phonographic records, owing to a dispute between parties entirely outside of its orbit, declined in two years from \$200,000 to \$100,000, but better returns are expected in the coming years. In sum, what we have in our Boston Orchestra is a quality product — which is certainly understating it. The distribution of this product is limited as to number of concerts and number

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of seats, since this is no time to ask the public for the needed larger auditorium, and a subsidy cannot be counted upon.

The means of sharing this quality product by broadcast with a larger public exists; the receptive public exists; the medium for bringing the two together regularly does not exist. Even as things are, the Boston Symphony Orchestra gives more concerts in more forms for more people than any other. Its primacy continues. This is the language of plain fact. And we who have eaten at the common table of that overearthly banquet know that it is worth all it costs, since in the final accounting such fare can not be paid for at all.

Editorial in the *Boston Globe*, October 6, 1950.

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one

of the great exordiums of music — a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

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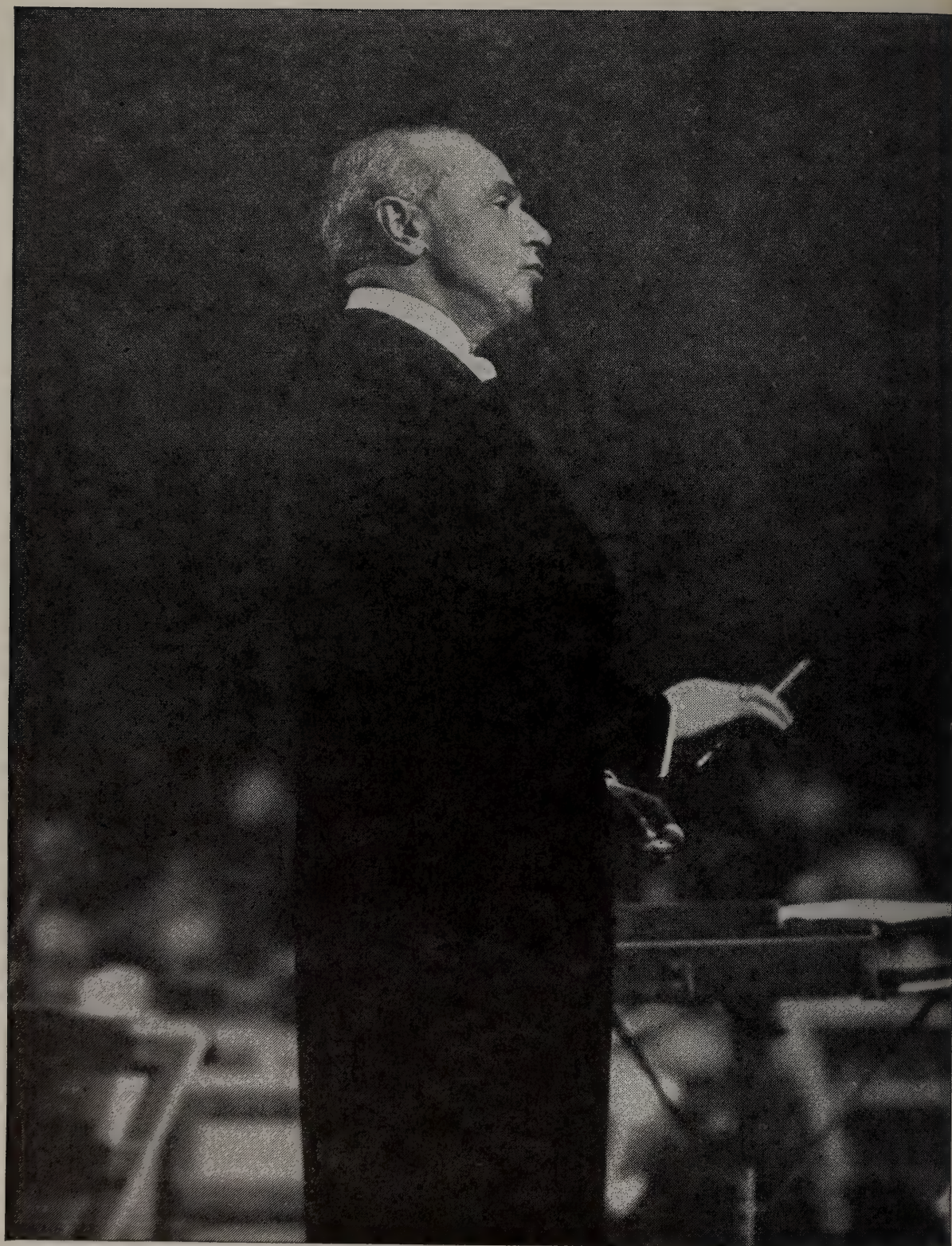
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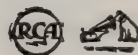
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OCTOBER

6-7	Boston	(Fri.-Sat. I)
10	Boston	(Tues. A)
13-14	Boston	(Fri.-Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27-28	Boston	(Fri.-Sat. III)
31	Providence	(1)

NOVEMBER

3-4	Boston	(Fri.-Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10-11	Boston	(Fri.-Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24-25	Boston	(Fri.-Sat. VI)
28	Providence	(2)

DECEMBER

1-2	Boston	(Fri.-Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15-16	Boston	(Fri.-Sat. VIII)
19	Boston	(Tues. C)
22-23	Boston	(Fri.-Sat. IX)
29-30	Boston	(Fri.-Sat. X)

JANUARY

2	Providence	(3)
3	Boston	(Pension Fund)
5-6	Boston	(Fri.-Sat. XI)
9	Boston	(Tues. D)
12-13	Boston	(Fri.-Sat. XII)

16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26-27	Boston	(Fri.-Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)

FEBRUARY

2-3	Boston	(Fri.-Sat. XIV)
6	Providence	(4)
9-10	Boston	(Fri.-Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23-24	Boston	(Fri.-Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)

MARCH

2-3	Boston	(Fri.-Sat. XVII)
6	Boston	(Tues. G)
9-10	Boston	(Fri.-Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23-24	Boston	(Fri.-Sat. XIX)
27	Cambridge	(5)
30-31	Boston	(Fri.-Sat. XX)

APRIL

1	Boston	(Sun. e)
3	Providence	(5)
6-7	Boston	(Fri.-Sat. XXI)
10	Cambridge	(6)
13-14	Boston	(Fri.-Sat. XXII)
17	Boston	(Pension Fund)
20-21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27-28	Boston	(Fri.-Sat. XXIV)

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Program

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BRAHMS.....Tragic Overture, *Op. 81*

BRAHMS.....Symphony No. 3, in F major, *Op. 90*

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro

I N T E R M I S S I O N

SIBELIUS.....Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
- II. Tempo andante, ma rubato
- III. { Vivacissimo; Lento e suave
- IV. { Finale: Allegro moderato

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TRAGIC OVERTURE, *Op.* 81

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna April 3, 1897

The *Tragische Ouvertüre*, like the *Academische Fest Ouvertüre*, was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881.

The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

“ONE weeps, the other laughs,” Brahms said of his pair of overtures, the “Tragic” and the “Academic Festival.” Eric Blom adds, “Why not ‘*Jean (Johannes) qui pleure et Jean qui rit?*’” But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, sociable contentment, a *Gemütlichkeit*, so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of “harshness and asperity” and puts it in the company of those “‘character’ overtures which have a genuine right to be called tragic: Handel’s ‘Agrippina,’ Beethoven’s ‘Coriolan,’ Chérubini’s ‘Medea,’ Schumann’s ‘Manfred,’ Volkmann’s ‘Richard III’ overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms’ overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms’ wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called ‘dead places.’ Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo*, note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost

think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* at the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march.

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SYMPHONY NO. 3, IN F MAJOR, *Op. 90*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was

present what Kalbeck called the "Wagner-Bruckner *ecclesia militans*," whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of \$9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime*, the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-contained dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently

dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto*, which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate '*Moll-Dur*' nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the '*Dur-Moll*' mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "*Eroica*," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "*Forest Idyl*." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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ENTR'ACTE

THE CRITICS OF THE CRITICS

By ERNEST NEWMAN

(*London Sunday Times*, October, 1950)

MAN being by nature a disagreeing animal, it is impossible for one of the species to say that in his opinion X sang or acted inadequately on a given occasion without another jumping up to tell the world that in his opinion X acted or sang superlatively well. One's amusement at the age-old comical spectacle is damped, however, by the reflection that if this is as far as we have got in the rationalisation of criticism we haven't much to congratulate ourselves on.

~

In the first place one wonders how people otherwise intelligent can keep on making an entirely false distinction between "the critics" and "the public," as if all the goats were in the former category and all the sheep — I employ the term without any intention of giving offence — in the latter. There is no such simple division; the

truth is that many members of the audience can be heard saying during the intervals precisely, though less temperately, what "the critics," or some of them, will say next day.

In the second place, one is amazed at the intolerance of some of these critics of "the critics." Their notion apparently is that only *their* views should be allowed to appear in print; this, no doubt, is what is meant when we speak of "the freedom-loving democracies of the West." In the third place, has a single one of these heresy-hunters ever given five minutes' consideration to a problem that is perpetually nagging at the mind of the thoughtful critic, professional or non-professional — the problem of judgment itself, of why the same thing strikes one man in one way and another in another.

It is a question largely of the background to one's listening. Each listener reacts to a given work, or a given performance of it, in virtue of all that he is in himself, what nature made him at his birth plus the sum of his experience of music in general and of that work in particular. And since one man may know the score pretty well by heart while another, possibly, is hearing it for the first time, it would be an excess of optimism to expect their judgments of the performance to agree.

It would be interesting, I sometimes think, to get together a dozen or so of the worthy souls who write to the papers cursing "the critics" and put them through an examination paper on the work itself. Setting aside the difficult question of fundamental differences in temperament, is it not self-evident that differences in the intimacy of the various listeners' knowledge of the work will play a vital part in their decision as to whether a given performance of it has or has not measured up to the full height of the work? I am not contending that all who know it intimately will be of exactly the same opinion as to the quality of the performance. But what I am sure of is that the more or less naïve reactions of the relatively unsophisticated listener, while he is fully entitled to them, will not weigh very heavily with the better-informed listener.

My sole purpose has been to show that every judgment, whether of the professional or the non-professional critic, is not a simple but an extremely complex reaction: "the whole man thinks." It is consequently not the least use our all volleying affirmations and negations at each other: this can only move the detached observer to cynical laughter. I would not be surprised to hear that there are people who read criticism — musical, literary, political, or heaven knows what else — for the excellent reason that old Selden gave for attending the debates of the Westminster Assembly of Divines, "to enjoy the Persian pastime of seeing wild asses fight."

How can it be expected that people of the most varied back-

grounds should arrive at the same conclusion on any given matter? Some years ago, before the last war, we were treated to an Isolde that was hailed in some quarters as a triumph of acting. To me it was pure Hollywood poppycock; at hardly any point could I see in this posturing self-conscious mannequin the Isolde of Wagner's poem and Wagner's music. The background, in my case, was years of absorption in "Tristan" in particular and Wagner's mind in general.

So again with an experience of mine on the radio not so long ago. From a Continental station I chanced to pick up a performance of the "Valkyrie" at the point in the third act where Brynhilde is begging Wotan's forgiveness for having flouted his will. The lady who was singing the part put into it all the "expression" she had picked up from the contemporary stage and the films: her Brynhilde pleaded with Wotan in precisely the same "pathetic" accents in which Tosca might plead with Scarpia, or Santuzza with Turiddu. Anything less like a figure out of the great sagas I could not imagine. It is all a question of background.

Let us take another case, the supremely moving farewell to the world in the final section of "Das Lied von der Erde."

It has been my melancholy lot to hear this turned into sentimental sob stuff by a too soulful contralto who seemed to be under the impression that Mahler's Abschied is a companion piece to Tosti's Good-bye. Only the pathos of the Chinese equivalent of the gesture of the bowler hat, I felt, was lacking to make the thing consummate of its kind:

(Did Tosti raise his bowler hat

When he said Goodbye?

as the old song had it.) I asked myself in blank amazement what could be the mentality and the degree of culture of a woman who could so pitifully misunderstand the inmost nature of the words and the music she was singing, and why we who know our Mahler should have to suffer the intrusion of so paltry a mind as this between him and us.

I have a good deal more to say on this topic, but I must reserve it for some other occasion. I will merely say now that unless criticism in general can place itself on some approximately rational basis it will in due time perish of its own absurdity.

At present everyone is a critic of something or other, from music to Marxism, from politicians to pig-raising, in the Press, on the radio, in the debating societies, in the public places, in the public houses.

The final result of all this noisy conflict of opinion can only be the conclusion that $X = O$. "Criticism," I imagine, is destined to pass through three stages. In the first, everyone talks and everyone listens: we are now in the penultimate lap of this stage. In the second, every-

one will still go on talking but no one will listen. In the third, when it becomes evident that no one is listening, no one will talk: "et le combat finit, faute de combattants." And while it lasts, that phase will be the new Golden Age.



Some recent remarks of mine on criticism have led to some of my readers jumping to the conclusion that I claim for the professional critic a right to express his own opinion which I am reluctant to concede to the public in general. That is a woeful misunderstanding.

I fully admit Everyman's right to his own opinion and to the expression of it; what I question is his right to believe he has settled a given matter when he has shouted "No" or "Yes" to "the critic's" "Yes" or "No." Clearly the first thing any man should do who feels an urge to tell his fellow men what's right and what's wrong in this instance or that is to ask himself how it comes about that he takes the particular view he does of a particular matter. Aesthetic judgment, as I have already suggested, is a rather complex affair. It is the whole man who reacts to the impact on him of a given work or performance; so the question at once arises, what is the whole man? The answer is that he is an exceedingly complex compound of constitutional or hereditary biases, personal experience, study, reflection, and heaven knows what else.



The plain man has neither the wish, the need nor the capacity to study his own mental processes in the act of criticism. But the professional critic should always be doing so. This is especially the case where performances are concerned. The background cannot be the same in any two human instances — knowledge of the work itself, knowledge of the genre of which it is a specimen and of the historical and cultural evolution of that genre, experience of previous performances, and so on. What seems on the surface to be a simple liking or disliking of the dish set before us is in reality an affair of baffling psychological complexity.

The problem is seen at its simplest when the point of view of the moment is less personal than national. Anyone who has ever listened to a continental performance of a Gilbert and Sullivan opera will know what I mean. Everything that is English in the listener cries out against the curious transformation the work undergoes. The humour has an alien tang; even the music, in some strange way, sometimes does not sound like the Sullivan we know.

I myself have listened on the radio to a performance of one of these operas from abroad — which I had happened by chance to light on in the middle — and, for a minute or so, been unable to identify some

melody which I know as well as I do "God Save the King." The shape, the footfalls, the savour of the thing were somehow changed, the reason being, I suppose, that it reached me through two slightly distorting media — a foreign language with a different accentual and rhythmic life and a different complex of word values, and a style of musical delivery that was not English but a distillation from continental comic opera in general, Johann Strauss, Offenbach, Lehar, and so on.

Let it not be imagined that experiences of this kind are peculiar to us English. I can still remember the fury, many years ago, of a cultured Austrian lady at what she called the crude vulgarity of an English performance of "The Merry Widow"; for her there was not a trace of Viennese breeding in any part of it. I have seen cultured Russian ladies near tears after an English performance of "Eugen Onegin"; everything that was most Russian in them was outraged by the performers' inability to get within sniffing distance of the mental atmosphere either of Pushkin or of Russia.

Personal reactions are more difficult to track to their cultural sources; but a moment's reflection will bring it home to the most casual listener that disapproval of a seemingly good performance may spring from the subconscious revolt of his own cultural complex.

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against the obvious lack of anything corresponding to that in the performer. Singers in general have no cultural background at all of the kind I am trying to describe: it cannot be expected of them. They have at their fingertips the standardised formulae of their own period and place for musical or dramatic "expression," and these they apply indiscriminately, *en masse*, to whatever rôle they are called upon to play. They know no better; and so they are puzzled when, as occasionally happens, they come up against someone who does.

Thus at one of the rehearsals for the first production of "Ariadne auf Naxos" in 1912 Strauss pulled the women singers up sharply for indulging in what he described as too much technical detail of nuance. In Molière's time, he told them — and it was into the atmosphere of that time that he and Hofmannsthal had tried to sink themselves — this superfoetation of style was not known in opera; it is a modern accretion, the thoughtless application of which to older music may do more harm than good.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later

in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring

figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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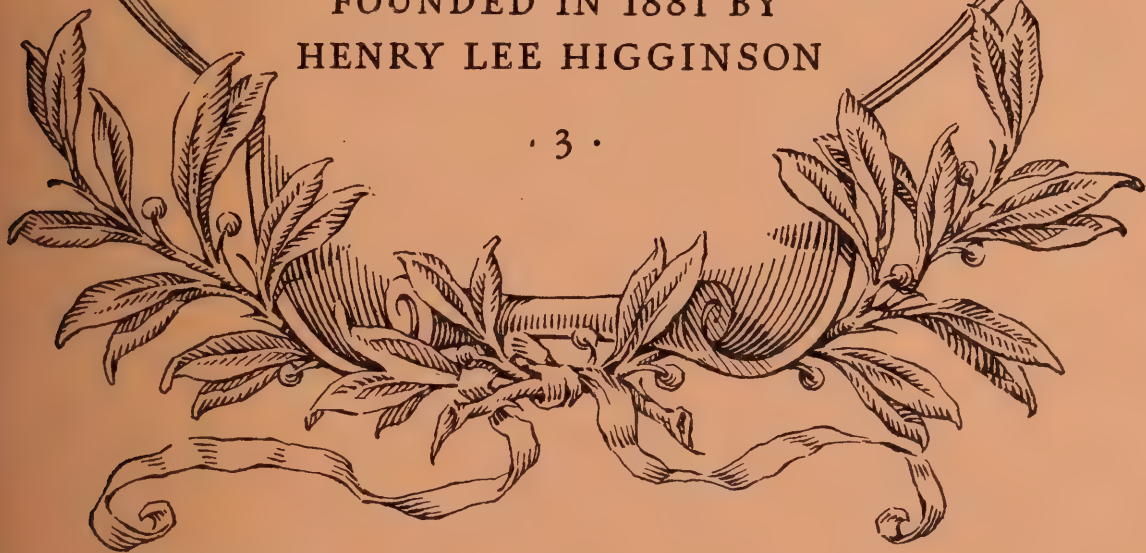
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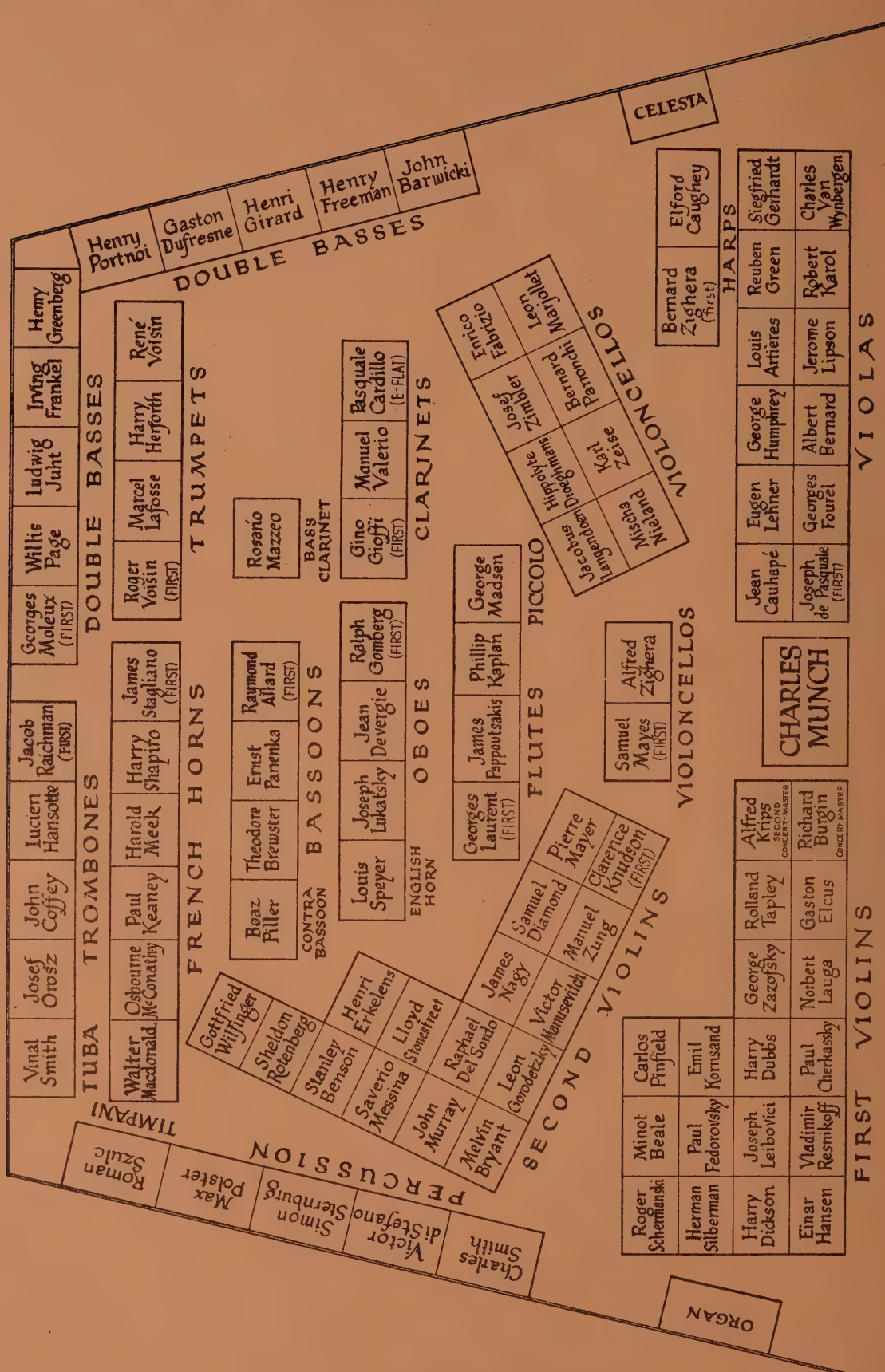
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SATURDAY AFTERNOON, *January 20*

with historical and descriptive notes by

JOHN N. BURK

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WEDNESDAY, JANUARY 17

Program

SAINT-SAËNS.....Overture to "La Princesse Jaune"

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. FERIA

MENNIN.....Symphony No. 5

- I. Con sdegno
- II. Canto
- III. Allegro tempestoso

(First performance in New York)

I N T E R M I S S I O N

SCHUMANN.....Symphony No. 1, in B-flat major, *Op. 38*

- I. Andante un poco maestoso; Allegro molto vivace
 - II. Larghetto
 - III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
 - IV. Allegro animato e grazioso
-

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OVERTURE TO "LA PRINCESSE JAUNE," OPÉRA COMIQUE

IN ONE ACT, *Op.* 30

By CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

La Princesse Jaune was composed in 1872 and first performed at the *Opéra Comique* June 12 in that year. The librettist was Louis Gallet. The opera has since had occasional, but infrequent performances in France. The score is dedicated to M. Frédéric Villot. The overture requires two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, gong, triangle, harp and strings.

WHEN Saint-Saëns wrote the first of his operas to be produced he was a young man of thirty-seven, applauded as a pianist and as an organist, academically decorated, but he was only beginning to compose the works in many forms which were to make him generally popular and by which he is still remembered. (He had written and performed his Second Piano Concerto in G minor in 1868 and had just written the first of his tone poems, *Le Rouet d'Omphale*, performed at the *Concerts Pasdeloup*, April 14, 1872.) His career as a composer for the stage was still ahead of him. His first opera, *Le Timbre d'Argent*, composed in 1864-65, was not to be produced until 1877, and *Samson and Delilah*, upon which he was working, was to be brought out by Liszt at Weimar in that same year while Paris, wary of biblical pieces, would not achieve it until 1892.

La Princesse Jaune was a venture into the quasi-Japanese, antedating *The Mikado* by thirteen years, *Madama Butterfly* by thirty-two. The scene of the one-act opera is laid in Holland and its characters are Kornélis, a scholar (tenor), and Léna, his cousin and fiancée (soprano). Kornélis takes Léna for granted, having grown up with her, and immerses himself in his study of the Orient. Taking opium, he imagines all the seductive exoticisms of Japan and when Léna enters he sees her in an entrancing Japanese dress (as indeed does the audience), confuses her with a printed image of a past princess "Ming" upon his wall and mystifies her with rapturous expressions of love. When he awakes his little Dutch cousin remains in his eyes as eminently desirable as she was in the dream, while the picture he had worshipped now seems flat and lifeless. "*Au diable le Japon!*" The opera ends with the embrace of the lovers in a joyous *kermesse*.

The overture is light and lyric in character. It begins andantino with a melody heard from the English horn and later the strings. An enlivening allegro giocoso introduces a second theme of staccato and "Oriental" character which is to become the music of the tenor's delirious infatuation with the charms of all things Japanese. The triangle lends bright punctuation. The overture works up to a brilliant close.

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RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The "*Rapsodie Espagnole*," composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps. The work is dedicated to "*Mon cher Maître, Charles de Bériot.*"

THE "*Rapsodie Espagnole*" was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the "*Alborada del Gracioso*" as a piano piece, and the "*Habanera*" from "*Les Sites Auriculaires*," for two pianos. As he transformed the "*Alborada*" into bright orchestral dress, so he incorporated the "*Habanera*" as the third movement of the "*Rapsodie Espagnole*."

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the "*Habanera*" for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of caté or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a *fortissimo* close.

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SYMPHONY NO. 5

By PETER MENNIN

Born in Erie, Pennsylvania, May 17, 1923

Mr. Mennin's Fifth Symphony was commissioned by the Dallas Symphony Orchestra and first performed in Dallas, April 2, 1950.

The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion and strings.

ACCORDING to notes furnished by the composer, "Each of the movements has its own basic character, and achieves contrast within itself through the musical materials and textures rather than from changes in tempo. This is not unlike the principle which guided composers of the Renaissance. The basic aim of this work is expressivity. Therefore, there is a great emphasis placed on the broad melodic line, and little use of color for color's sake. Orchestrally speaking, the colors used are primary rather than pastel in quality. Hence, the work as a whole is direct, assertive and terse in communication. A brief analysis follows:

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"The first movement opens dramatically in a declamatory fashion with heavy punctuation. A broad melodic line follows, which spins out autogenetically, and which allows itself different textural presentations. These ideas are developed polyphonically, with occasional interruptions by the opening declamatory idea.

"The second movement, as the title, 'Canto,' suggests, is an extended song bringing out the singing qualities of the orchestra. Much use of sustained string writing is used. After a quiet opening section, the polyphonic weaving of the orchestral textures culminates in a broad passage in unison strings and climaxes one of the most intense moments in the symphony. The work slowly returns to the calm opening and ends quietly. The basic mood of this movement is reflective and suppliant.

"The last movement is one of rapid and bare linear writing set off by brass and percussive punctuation. It makes greater technical demands than the earlier movements. The basic girder of the movement is an idea in canon which has numerous variations in rhythm and mood. The movement closes with sounds similar to the opening of the first movement."

Peter Mennin studied music from the age of seven and began his formal training at the Oberlin Conservatory. He served in the Army Air Corps, and after the war completed his studies at the Eastman School of Music in Rochester. In 1946 he attended the Berkshire Music Center at Tanglewood as "composer-conductor." Since 1947 he has taught composition at the Juilliard School of Music. He has received the following awards: an award from the American Academy of Arts and Letters, The Bearns Prize from Columbia University, a Guggenheim Foundation award, the first George Gershwin Memorial Award, and the Centennial Citation from the University of Rochester.

Of his five symphonies the fourth is choral and is entitled "The Cycle." He has also written a Folk Overture, Fantasia for String Orchestra, Sinfonia for Chamber Orchestra, Concertina for Flute, Strings and Percussion, Partita for Piano, String Quartet, four *a capella* choruses, two choruses for women's voices and piano, and The Christmas Story, a cantata for chorus, soloists and small orchestra.

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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17-23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be

excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it ‘Spring Symphony.’ . . . A spring poem by ——— gave the first impulse to this creation.”

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: “Beginning of a symphony inspired by a poem of Adolph Böttger.”* Schumann noted in the diary: “Sketched January 23 to 26, 1841,” and wrote forthwith to his friend Ferdinand Wenzel: “I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished.” And he said in a letter (November 23, 1842) to Spohr: “I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is.” He later remarked of the symphony that “it was born in a fiery hour.” He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: “Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale; that I thought it as the good-bye of Spring.” Schumann at first intended the following mottoes for the four movements: “The Dawn of Spring,” “Evening,” “Joyful Playing,” “Full Spring.”

* The poem which Böttger later pointed out as Schumann’s inspiration has been paraphrased as follows: “Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!” The last couplet has been taken as the keynote of the symphony: “*O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!*”

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Clara wrote to her friend Emilie List: ". . . My husband's Symphony was a victory over all cabals and intrigues. I never heard a symphony received with such applause. Mendelssohn conducted it, and throughout the concert was most charming, his eyes beamed with the greatest happiness. . . ." Yet Dörffel reports that while the success was marked, and served to put its composer definitely before the musical world, many features of the new work were found

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puzzling, nor were the players themselves entirely at home in its performance. It is difficult for hearers almost a century later to realize that Schumann was once an enigma to most of his hearers, and the stirring and buoyant message of his "Spring" Symphony was found radical and baffling; an impression which was hardly clarified by the muddled performances it must have had in early hands. The critics of the first London performance (Philharmonic concert, June 5, 1854) found it "incoherent, and thoroughly uninteresting," a forewarning of musical "epilepsy" in Germany, a music of "eccentricity and pretension," of "the charlatan's familiar tricks." One of them dubbed the symphony as belonging to the "broken crockery school." In Paris it fared far better; but Vienna, where the composer, conducting it in 1847, was still referred to as Clara Wieck's husband, condescended to Schumann, not awakening to the beauties of his art until the early sixties.

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensitive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps

it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change. When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a forte end to the scherzo.



"The opening of the First Symphony was intended to sound like a summons from heaven, evoking the vital forces of springtime. . . . The introduction continues with a suggestion of the first stirrings of sap in the trees and awakenings of woodland life; and at last the Spring enters in full vigor. A quieter second group begins with an admirably contrasted theme in a subtle blend of keys, and ends with a vigorous cadential epigram, difficult to bring out as Schumann scores it. The development picks up its sequences in Schumann's way, which somewhat resembles the way of Schubert and of all young composers who have not been trained under the eye of a Rubinstein; but most especially of those who have. . . . When Shakespeare called springtime 'the only pretty ringtime,' he obviously referred to Schumann's happy use of the triangle in the lighter passages of this development. The recapitulation arrives at the top of a grand climax in which the opening phrases of the introduction blaze forth in the full orchestra, to be followed by the continuation of the allegro theme instead of the theme itself which, admirable in its original place, would have been prosaic here. (This is the kind of lesson the school of Rubinstein never learnt.) The coda introduces, with the happiest effect, an entirely new spring song. . . .

JULES WOLFFERS

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"The slow movement, unlike the short intermezzi that occupy its place in Schumann's later symphonies, is a spacious lyric with sustained development. Its orchestration is rich, and so successful as to indicate that Schumann had a decided talent in that category, though he afterwards stifled it. . . . The main theme is a broad cantabile which alternates with a modulating theme introduced by an auxiliary inner figure. The whole is scored for small orchestra, until in the coda the trombones enter softly with a very solemn modulating sequence. This, at first seeming to arise from the [main] theme, proves to be an anticipation of the theme of the scherzo, which follows without break.

"The scherzo is in D minor, a key which it enters by the subdominant. The first trio is a highly imaginative and picturesque design in D major, in chords distributed between wind and strings in a constant rhythmic figure. The first return of the scherzo is represented only by its first strain, which is immediately followed by a second trio in B-flat. . . . The mood of the second trio shows a bustling energy which sets off the following full da capo very well, while the sequences do not last long enough to make us feel the substance to be too dry. Certainly it is not a good model for students; but to adopt Dr. Johnson's criticism in its two forms, the colloquial and the lexicographical, it has wit enough to keep it sweet, while a student's imitation would doubtless not have sufficient vitality to preserve it from putrefaction. The coda, with its mysterious fleeting vision of the first trio, is really wonderful.

"The finale begins with a scale in a striking rhythm, and proceeds to a main theme as slight as a daisy-chain (and why not?). . . . The development is a very different matter. Beginning dramatically, it first deals gently with [the second theme,] but then, at the summons of the trombones, takes that rhythm back to the original scale figure, which it builds up into an enormous and impressive sequence . . . which rises to an ominous forte, but never to a fortissimo: and the climax is actually a decrescendo. The home dominant being at last reached, the recapitulation is ushered in by that most dangerous of unorthodoxies, something that is thoroughly old-fashioned: that is to say, an unbarred cadenza for the flute. As Wagner's Hans Sachs says, 'In springtime it must be so.' The full energy of the finale appears in its coda, which grandly works up the thread of the development to a triumphant end."

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ENTR'ACTE

THE OLD FAMILY PIECE

DIGGING up the wrong guesses of past critics about the music of their time is a familiar pastime, and not unprofitable if it makes us careful in our own pronouncements upon the music now being written. The all-knowing one who states confidently how the music of Schönberg or Stravinsky, Ives or Messiaen, will stand fifty years from now (if at all), will hardly find an interested and believing listener. But there is another way to profit by the critical mistakes of our ancestors — and that is in watching our judgment of the immediate past which we are in the process of outgrowing. It is obvious enough that an important, innovating composer is bound to be ahead of contemporary fashion. But there is apt to be a period, in a generation or two after his death, when fashion has veered in another direction, and in another way misses the point, the strength of his music. Justice will be done eventually, he will find his niche, but it may take a century — perhaps two.

Two samples of this kind of mistake, picked at random, may lead to a little self-questioning. Thackeray, in *The Virginians*, called some faded old songs “as out of fashion as Mozart,” and marvelled that “*Così fan tutti*” (sic!) could still “hold the boards” against changing tastes, while its axiom remained fresh as ever. In 1859, a year of the high Romantic tide, Thackeray was not alone in being bored by Mozart.

Again, one finds this about nothing less than Bach's Second Suite, in B minor, for Flute and Strings. Philip Hale wrote of it in the *Boston Herald* (October 30, 1904): “There are many pages in Bach's complete works that are formidably dull. This suite . . . is exceedingly monotonous and tiresome. The tonal monotony must always remain. Even von Bülow's ingenious tinkering cannot vitalize music that was composed originally in a perfunctory manner.” The remark may have been partly a taunt, prompted by the then prevailing heavy piety on the subject of Bach; but other critics applied the words “dull” and “perfunctory” to his music and were not publicly pilloried, as they

(Continued on page 27)

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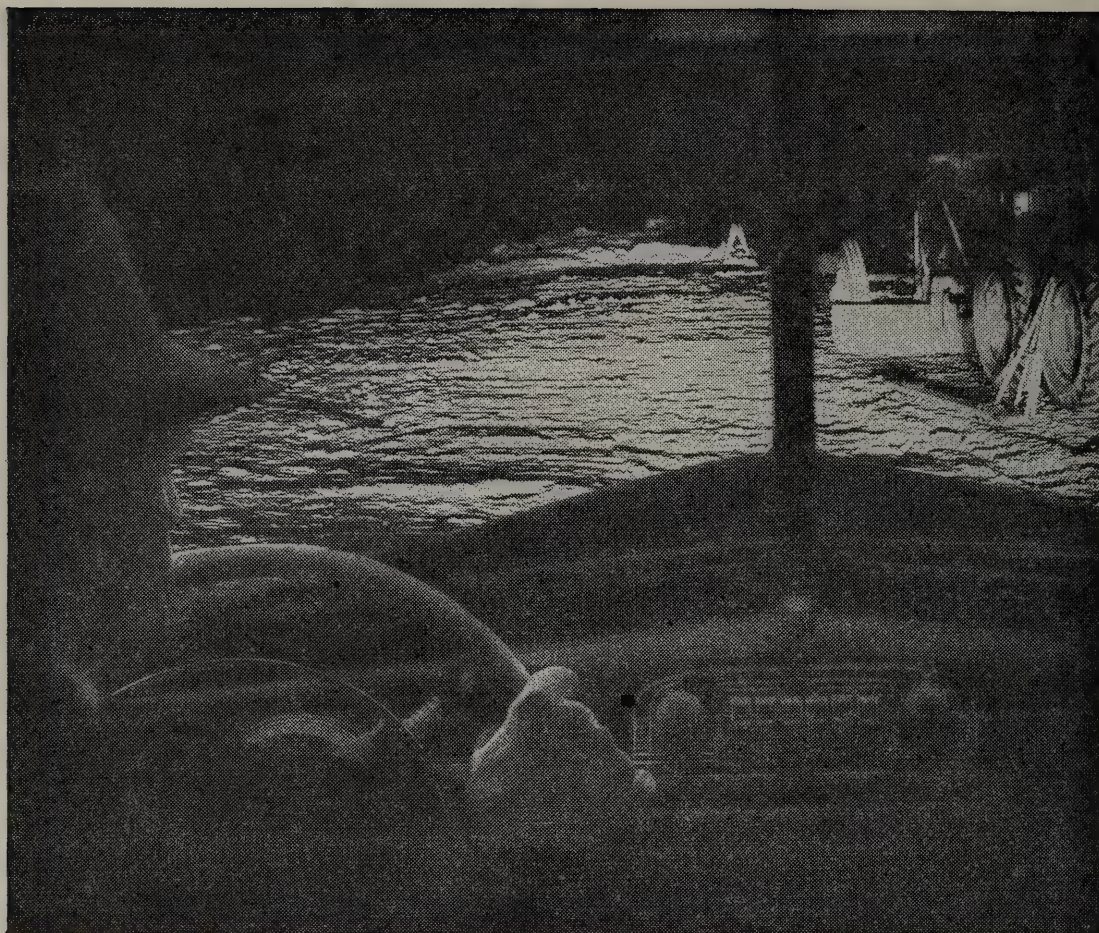
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

THIRD AFTERNOON CONCERT

SATURDAY, JANUARY 20

Program

HAYDN.....Symphony No. 103, in E-flat major,
("The Drum Roll")

- I. Adagio; Allegro con spirito
- II. Andante
- III. Minuet
- IV. Finale Allegro con spirito

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

I N T E R M I S S I O N •

BERLIOZ.....Fantastic Symphony, *Op.* 14A

- I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

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SYMPHONY IN E-FLAT, No. 103

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

Composed in 1795 for the Salomon concerts in London (and numbered 8 in the catalog of the Philharmonic Society of London), this symphony was first performed in that year at a date not ascertainable.

Two clarinets are used in this score and likewise (in twos) flutes, oboes, bassoons, horns, trumpets, together with timpani and strings.

THIS symphony is identified in Germany as the "*Paukenwirbel*," as distinguished from the "*Paukenschlag*," or "Drum Stroke" Symphony, No. 94, known in English as "The Surprise." The "drum roll" which gives the Symphony No. 103 its name appears in the very first bar.* The introduction, with its somber and mysterious theme, first heard from the basses, ends on a breathless pianissimo, suddenly dispelled by the lively main theme in 6-8. This is fully stated before the second subject, in the character of a German dance, ends the exposition. In the full development, rich in detail, there may be detected in the nineteenth measure, after a fermata, the introductory theme again in the basses, but in the quicker tempo and in a sudden pianissimo. Before the coda Haydn sets a new precedent (to be pursued later to significant ends by Beethoven) when he repeats the opening of the adagio introduction (ushered in as before with a drum roll).

The slow movement is Haydnesque in the use of two distinct themes, separately varied (recalling the beautiful Andante in F minor for piano solo). The first theme is in C minor, the second in C major in which mode, after many adventures including an ornamental violin solo, the movement ends.

The minuet, with a formal and ceremonious leaping theme and staccato rhythmic accentuation, finds a graceful foil in a gently flowing trio. The finale builds upon a two-part harmony by the horns and a sprightly theme from the strings which is at once combined with it.† A verbal description would be left behind in attempting to follow the

* This announcing drum roll, in the current Breitkopf and Härtel and other editions, is marked < *pp.* >. But in the first Breitkopf and Härtel edition, published in Haydn's lifetime and supervised by his pupil Neukomm, under the composer's sanction (1806), it has *ff* over the drum roll with no indication to swell and diminish, this both in the first bar, and in its recurrence. If this was Haydn's wish, did he act according to his own sober judgment, or with a sly purpose of bringing his British audience sharply to attention by another "surprise" device? The autograph score has no dynamic indication at this point.

† Karl Geiringer refers to this horn theme as a "counterpoint to the main idea" and marks in the combination "a striking resemblance to the beginning of the finale in Mozart's Jupiter Symphony."

quick changes, sudden inventions and marvelous counterpoints through which this theme dances. The horn harmony which holds to its basic uses finally becomes a trumpet proclamation.



Philip Hale once described in these programs the early performances of Haydn in Boston:

Haydn's symphonies were played in the United States at the end of the eighteenth century: in New York as early as 1782; in Philadelphia in 1786; in Charleston and Baltimore in 1793; in Hartford in 1795; in Boston in 1792.* The symphonies, sometimes called "overtures" or "full pieces," were very seldom identified, nor is it certain that in all cases all the movements were performed. "La Reine" and "La Chasse" were played in New York (1793-94). On a Boston program the composer's name was spelled "Aiden." The spelling "Heyden" was not uncommon in other cities. William Foster Apthorp says in his Boston Symphony Program Book of April 13-14, 1900, that the "Military" was one of the first symphonies by Haydn to be given in Boston; its first performance here dated back somewhere in the thirties of the last century. The symphony was very popular for some years, but it fell into neglect. Mr. Apthorp also wrote when the "Surprise" Symphony (B. & H. No. 6) was performed by Julien's famous orchestra in Boston, during the season of 1853-54, that Julien chose the second movement as one of his battle horses, on account of the full orchestra's crash on a fortissimo chord after each period of the theme given out by the strings. "To make the surprise still more surprising, he added an enormous bass drum, the largest, I believe, ever seen in this country up to the time."

The program of the concert given for "Mons. Jacobus Pick's benefit at Concert Hall on November 27, 1792, reads curiously today:

"A Grand Symphony, composed by Haydn. Song by a lady. A Sonata on the Piano Forte, by a young lady. A Flute Concerto, by a Gentleman amateur. A Song by Mons. Pick. A Grand Symphony, composed by Pleyel. The Song of Belisarius, by Mr. Powell. A Grand Overture. A Grand Symphony by Fils. Song by a lady. A Hautboy Concerto by Mr. Stone. A Quintetto, composed by Pleyel and performed by the Gentlemen amateurs of Boston. Several pieces on the Harmonica, by Mons. Pick. A Grand Overture. The subscription to be one dollar — each subscriber to be entitled to one lady's ticket."

Mons. Pick advertised his wish to teach the principles of vocal music by note; nearly all orchestral instruments; he had "made the science of music his study at the Academy of Bruxelles."

* See O. G. Sonneck's "Early Concert Life in America" (1731-1800).

RAPSODIE ESPAGNOLE

By MAURICE RAVEL

(See page 6)

FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE),

Op. 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: *The Fantastic Symphony* and *Lélio*; or, *The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons*, two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of

dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's *Tales* filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

† *Berlioz and the Romantic Century*, 1950.

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revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the "*genre instrumentale expressif*," while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz' supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."†

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe*, which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination — a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name — Estelle — were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

† Berlioz: *Four Works* (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

"Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:

The first movement, like the slow movement, which makes full use of the *idée fixe*, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the "valse" then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm.

This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe*, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe*, heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat*, is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled "*Ronde du Sabbat*," where it is ingeniously combined with the *Dies Irae*.

Robert Schumann, defending the "Fantastic Symphony," made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. (Schumann had no great faith in labels — in his "Carnaval" the labels were afterthoughts). The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy. Writing perhaps for the benefit of those German pedants who disapproved of "signboards" in music, he pointed out in effect that the score needs no interlineal program, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him

* Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his "*Lélio*," declaimed publicly while Fétis sat in his box.

in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone, that like some old folk-songs they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied. . . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

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(Entr'acte continued from page 15)

would be in this present age which is ready to take, not only twenty minutes of unrelieved Bach, but whole anniversary festivals of him. And some of us remember the day when Mozart was a subject for respectable rather than delighted listening, very different indeed from his present status in concerts, in opera, and on the discs.

We of 1950 may compare favorably with our grandfathers as appraisers of Bach or Mozart or Haydn, although there is much in those fertile masters still to be brought up for performance. But how about the composers who have not been dead for so long? We are involved in the fashion of the moment, whether we admit it or not, and as fashions change, so may we. How many of us used to argue hotly in favor of Franck, the dreamer, the ascetic, so careless of popular attention, and who would then have accused him of writing an applause-gathering symphony? Is Sibelius as confidently championed as he was ten years ago? Where does Mahler stand? In his own time he was considered an eccentric conductor whose symphonies when performed at all were ridiculed. There was the circle of devotees who survived him, but remained a voluble minority. Until a very few years ago the greater part of any audience (outside Central Europe) was simply bored, and critical opinion was prejudiced by the extravagant statements which the apostles had extracted from the composer and further elaborated. But now the scene is changing. The principal symphonies are being played by every orchestra that can manage them, and are a plain success with audiences. Something is happening to public taste. A new generation of listeners has arisen, with a refreshingly open way of taking their Mahler. They don't seem to look upon his music as something to be demolished or championed, or even to be explained. Their only concern is to taste that ripe fruit for what sweetness it may yield. There is something to be said for direct, uninstructed listening.

It may well be that the so-called "Post Romantics" are due for the more just and objective kind of valuation which can come only when the stage of being old-fashioned has past. It is impossible to reach a clear judgment of something we have outgrown but not quite shed, which is a contradiction to our taste and a lingering encumbrance, tangled with our roots. The typical composer of today, for the most part faithful to Stravinskian economy and tidiness, would rather be called dry than effusive. He believes that musical thinking has outgrown excesses in fervor, length, or dynamics. He would be embarrassed at the very thought of making a spectacle of himself by straining recklessly for the utmost in emotional expression. He is uneasy, self-conscious in the presence of frank extravagance. A tone poem with a dragged-in literary story, or a heaven-storming symphony with extra brass and battery, is like the old family sofa in our living room. The thing was thought to have true grandeur in its day, but now it looks absurd beside the modern pieces newly acquired — "functional" in line, simple and clear in colors. The "modern" hurries his visitor into a more up-to-date chair, secretly (and unreasonably) ashamed that his grandparents had such taste, and annoyed that the plushy old horror is really the more comfortable piece after all. In the same way the melodic upholstery of Tchaikovsky is still found to make more comfortable listening by people who are content to remain old-fashioned.

But a fine old Governor Winthrop desk in the study is a different matter. The young host hopes that the visitor will notice it. It is not at all "functional." One's knees bump, and the apron is too high. But he is not responsible for the age that produced it. Its usefulness is incidental, and need not be justified. It is mainly there to be enjoyed for its elegance of line, its beauty of surface and workmanship. The very fact that its beauty is remote, is strange to our time and could no more have been achieved in our time than, let us say, the baroque style of Bach, only makes it the more precious to us, an enlargement and enrichment of our æsthetic experience.

In music the classic is the "antique," and a late relic of the tone poem age is the "hand-me-down." The first we can take quite simply for its musical beauty, well tested by time, but the other is mixed up with our impulses and reticences, our shoulds and shouldn'ts, our awkward need of disengaging ourselves from what still overshadows us. Perhaps the best way to clear the atmosphere and gain the direct view is to disembarass ourselves of the Post Romantics as a heritage and take them for what they have now come to be — phenomena of an alien age, not to be justified or dismissed for their particular character, but to be accepted for what sheer musical enjoyment they may bring, or cheerfully ignored for what they do not.

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The Boston Symphony Orchestra, Charles Munch, Music Director, is now in the third season of its weekly rehearsal broadcasts. The Orchestra at work is heard from the stage of Symphony Hall over the National Broadcasting Company network.

The casual listener of today would have an advantage over the composer or the intellectual, keenly abreast with the times, feelers out for a fresh advance. For these guardians and creators, responsible for the forefront of their art, the diametrical past is apt to be a mockery and an annoyance. But the unanalytical listener welcomes the imaginative and emotional liberation his own age does not give him, and which his own 20th century upbringing has not developed or released in his expressive nature. The audience at large, complacent in past ways, tantalizingly sluggish about accepting new ways, nevertheless decides in the end, by their interest and attendance, what shall continue in performance and what shall fall into oblivion.

As for the welter of music handed down to us by the fiery spokesmen of the twilight of a great age — it is pretty plain that the bulk of it will go down as worthless. I am not referring to the completely shoddy piece of goods, the processed passion of the movies or radio with its throbbing vibraphone or gummy saxophone. That is nothing more than the momentary background for other entertainment — claiming some ten per cent of the consciousness, and promptly forgotten. Those still to be evaluated are the earnest souls who in all good faith have reached for the stars but who, in spite of themselves, were cursed with an almost inescapable inheritance, a workable and all too ready formula for impassioned expression, such devices as sequential build-ups and tonal assaults upon the senses, providing an easy simulation of what genuinely came from the hearts of the earlier and greater ones — Beethoven, Schubert, Schumann, Berlioz or Wagner. It should fall to the “modern” critic to separate the sheep from the goats — the ones who had something of their own to contribute from the ones who had not. But this critic will hardly succeed if he is so wary of being seduced by the counterfeit of true fervor that he distrusts sensuous appeal. This distrust, which closes his perception to what pure gold may be in the music, is perhaps the real basis for a good deal of the gratuitous argument against so-called program music — argument which could be called a sort of displaced disapproval. If, sitting before Mahler’s Second Symphony, the critic cries “failure” because Mahler has not unfolded the Day of Judgment like God himself, he will have missed the point, which seems to be that Mahler had a way of clothing simple-hearted music, folkish in melody and rhythm, in beautiful orchestral investiture and combining it with high (but purely musical) dramatic moments — nothing more complicated or profound than that.

There has been no greater barrier to a clear understanding of music in the near past than “programs,” attached by the composer or his well-meaning friends. The critics of yesterday habitually set out to determine whether a new piece succeeded in describing what music never could describe, and condemned it accordingly. Strauss, when he

was new in the world, was taken to task for his sheep, his domestic intimacies, his conceited autobiographical allusions, etc. Tchaikovsky is still put down as too neurotic, too sorry for himself. These matters are quite apart from the real subject, which is simply the music itself as a sounding of the composer's musical nature in the self-sufficient speech of the least representative of the arts.

Schumann, after a reading of Jean Paul Richter, may have reached a state of elation which may have become mingled with musical images. Berlioz may have worked himself into a state of enthusiasm by reading Shakespeare or Byron (in translation), and brought forth music somehow associated in his thoughts with those literary sources. No composer will ever fix, no expert will ever explain, that subtle process of how and whence music comes. With a sung or spoken text you may get a certain plausible cohabitation of the two arts, but you will never find a real translation of one into the other. As for the listener, could he ever identify from the music alone the figures of Manfred or Harold in the music of Schumann or Berlioz? It is also significant that this music still sounds fresh and appealing, vibrantly alive in our own day, while Byron's gloomy heroes are creaky phantoms of a buried past. The listener may amuse himself with the composer's evocative titles, or he may with equally good results give the piece his undivided tonal attention. The nature of music is still what it was in the time of Mozart and Haydn before it got tangled up with literary or philosophic concepts — a direct offering of delight in sound.

The musically expert approach is of course more valuable than the literary approach, but the technical calipers, which have never taken the full measure of an art mostly concerned with feeling, will not give a sufficient account of the Post Romantics. The music must be listened to credulously, with an ear attuned for pleasure.

And that is perhaps why audiences at large, the unthinking listeners, will decide at last what music shall go on living in the concert halls and what shall be left to the musicologists. So Bruckner, or Mahler, or Rachmaninoff may endure or fade out of general knowledge by what of their own they have been able to put into their works, and by what their ability has been to find the form the nature of their subject called for. Is the style bombastic, overweening, diffuse, or is the whole thing sometimes just plainly over-long? It is often so by the point of view of our age, but it was properly shaped to suit the point of view of its own age. The final judgment on these points could not come with its own contemporary fashion, nor will it come with our subsequent contrary fashion, nor from the listener who remains counting minutes on the side line. It will be made by the listener who is able to enter the music in a state of simple expectation and let it hold him — if it can.

J. N. B.



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Beethoven **Symphony No. 7
Beethoven *"Gratulations" Minuet
Berlioz *Beatrice and Benedict Overture
Brahms **Symphony No. 4
Ravel *La Valse
Schubert **Symphony No. 2

Recorded under the direction of SERGE KOUSSEVITZKY
 (Newly Recorded)

Haydn ***"Oxford" Symphony No. 92; *Toy Symphony
Mozart **Eine Kleine Nachtmusik
Prokofieff **Peter and the Wolf (Narrator: Mrs. Eleanor Roosevelt)
Wagner *Prelude to Act I, "Lohengrin"

Bach, J. S. Brandenburg Concertos
 Nos. **1, 2, 3, 4, 5, **6; Suites **1,
 2, 3, **4; Prelude in E major

Beethoven Symphonies Nos. 2, *3, **5,
 8, **9; Missa Solemnis, *Overture
 to Egmont

Berlioz Symphony "Harold in Italy"
 (William Primrose); Three Pieces
 from "Damnation of Faust";
 Roman Carnival Overture

Brahms Symphonies Nos. **3, 4: Vi-
 olin Concerto (Heifetz); Academic
 Festival Overture

Copland "El Salon México"; "Appa-
 lachian Spring"; "A Lincoln Por-
 trait" (Melvyn Douglas)

Debussy "La Mer"

Grieg "Spring"

Handel Largetto (Concerto No. 12);
 Air from "Semele" (Dorothy May-
 nor)

Hanson Symphony No. 3

Haydn ***"Surprise" Symphony, No. 94

Khachaturian **Piano Concerto (Wil-
 liam Kapell)

Mendelssohn **"Italian" Symphony,
 No. 4

Mozart Symphonies in E major (26);
 *B-flat (33); *C major (36);
 *E-flat (39); **Serenade for
 Winds; Overtures, *"Idomeneo,"
 *"Impresario," *"La Clemenza di
 Tito"; Air from "The Magic Flute"
 (Dorothy Maynor)

Piston Prelude and Allegro (Organ:
 E. Power Biggs)

Prokofieff *Classical Symphony; Vio-
 lin Concerto No. 2 (Heifetz); "Lieu-
 tenant Kije" Suite; "Love for Three
 Oranges," Scherzo and March;
 Suite No. 2, "Romeo and Juliet";
 Dance from "Chout"; **Symphony
 No. 5

Rachmaninoff "Isle of the Dead";
 "Vocalise"

Ravel "Daphnis and Chloé," Suite
 No. 2; Rapsodie Espagnole;
 ***"Mother Goose" Suite; **Bo-
 lero; "Pavane for a Dead Infanta"

Satie-Debussy **"Gymnopédies" 1 and 2

Schubert ***"Unfinished" Symphony;
 *Symphony No. 5

Shostakovitch Symphony No. 9

Sibelius Symphony No. 2

Strauss, J. Waltzes: "Voices of
 Spring," "Vienna Blood"

Strauss, R. "Till Eulenspiegel's Merry
 Pranks"; *"Don Juan"

Stravinsky "Song of the Volga Barge-
 men"

Tchaikovsky Symphonies Nos. **4,
 **5, 6; **String Serenade; "Fran-
 cesca da Rimini"

Vivaldi Concerto Grosso in D minor

Wagner Prelude and Good Friday
 Spell, "Parsifal"; "Flying Dutch-
 man" Overture

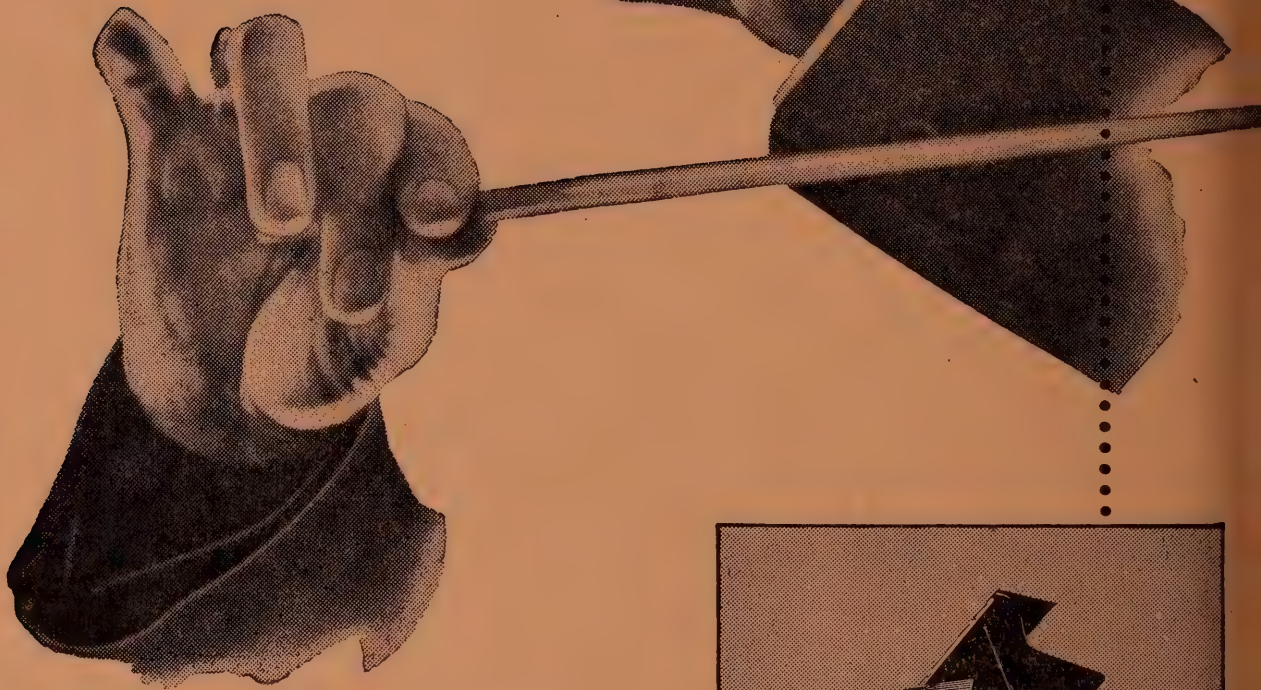
Weber "Oberon" Overture

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Stravinsky ***"L'Histoire du Soldat," **Octet for Wind Instruments

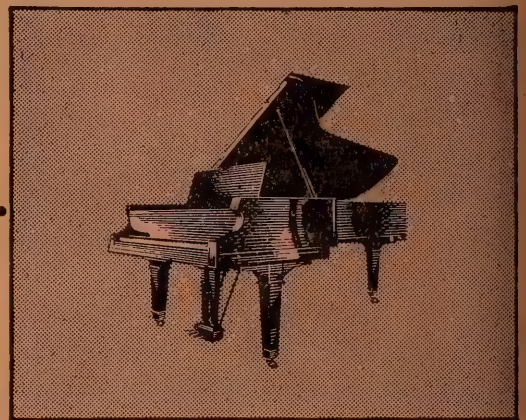
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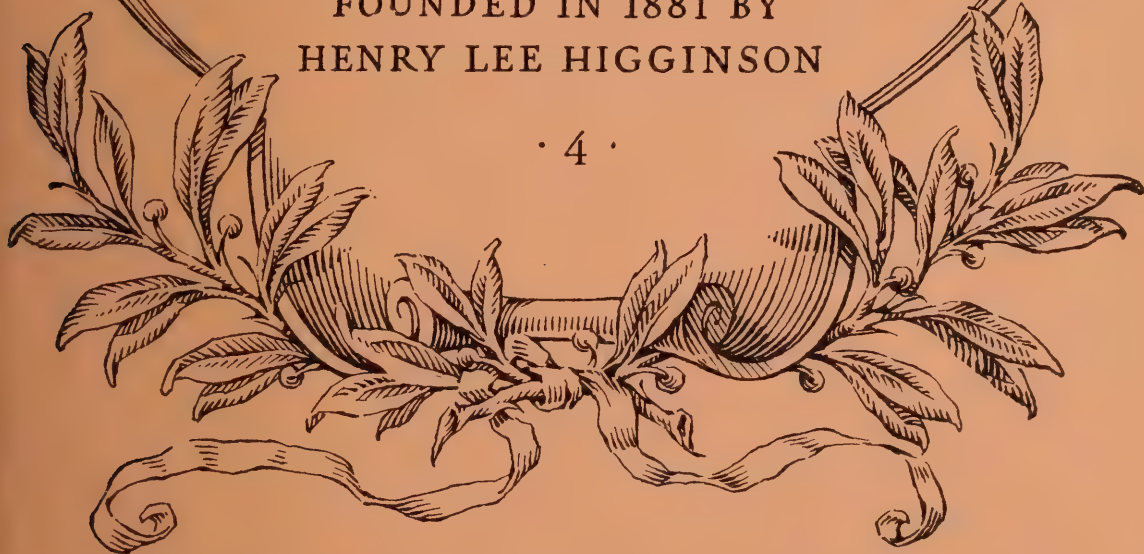
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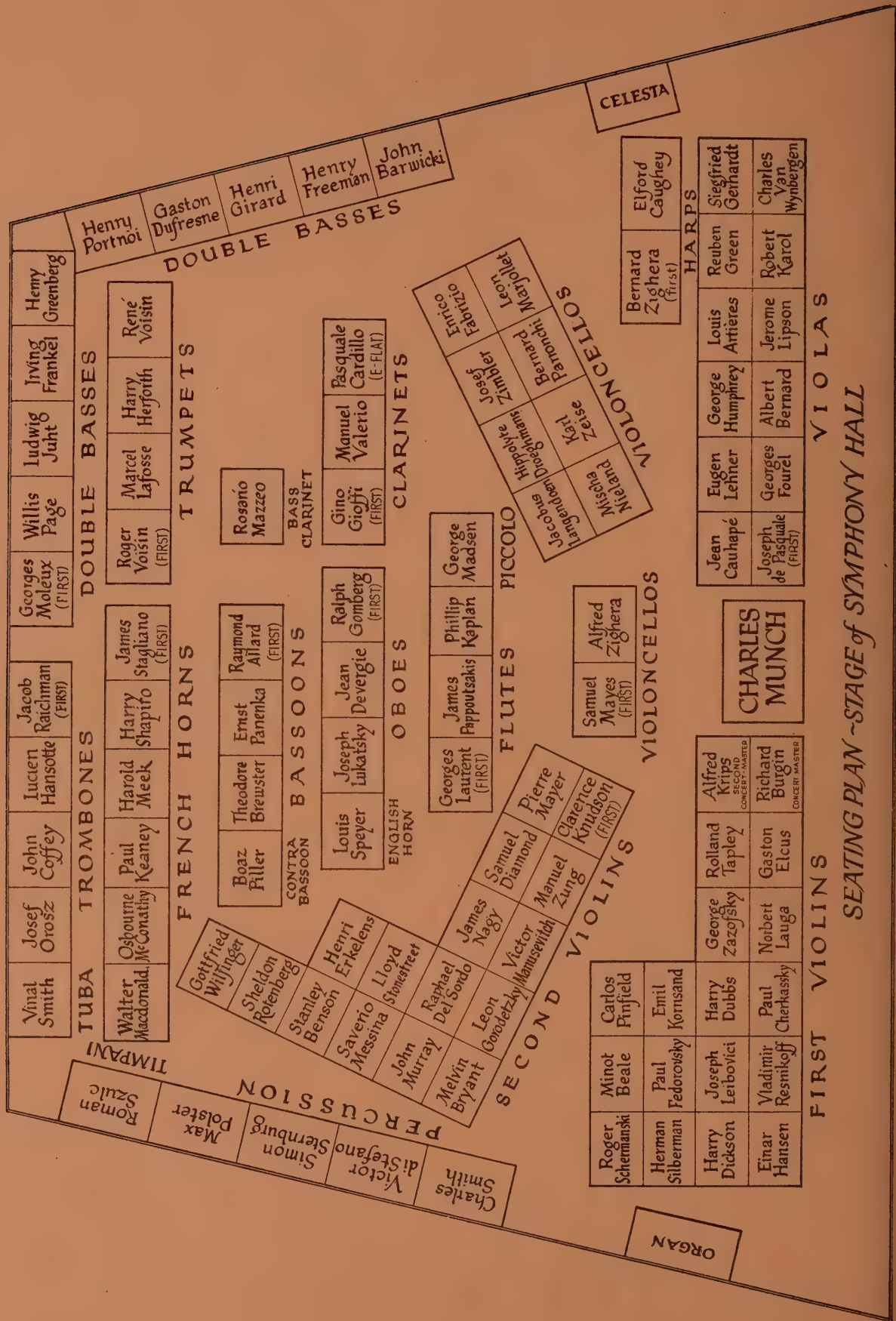
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1950-1951

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- Charles Smith

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- Alfred Krips
- Richard Burgin

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- Richard Burgin

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Carnegie Hall, New York
SIXTY-FIFTH SEASON IN NEW YORK

SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Fourth Concert

WEDNESDAY EVENING, *February 14*

AND THE

Fourth Matinée

SATURDAY AFTERNOON, *February 17*

with historical and descriptive notes by

JOHN N. BURK

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SIXTY-FIFTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FOURTH EVENING CONCERT

WEDNESDAY, FEBRUARY 14

Program

STRAUSS "Don Juan," Tone Poem
(after Nikolaus Lenau), *Op.* 20

BARTÓK Music for Strings, Percussion and Celesta

- I. Andante tranquillo
- II. Allegro
- III. Adagio
- IV. Allegro molto

INTERMISSION

DVORÁK Symphony No. 4 in G major, *Op.* 88

- I. Allegro con brio
 - II. Adagio
 - III. Allegretto grazioso
 - IV. Allegro ma non troppo
-

BALDWIN PIANO

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The music of these programs is available at the Music Library,
58th Street Branch, the New York Public Library.

"DON JUAN," TONE POEM (AFTER NIKOLAUS LENAU), *Op.* 20

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949.

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

THE Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885-86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *Aus Italien*, and a "Tone Poem" — *Macbeth*. He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan*, which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual 'ego.' My *Don Juan* is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess.

Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(To Diego)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of ruel
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chasel To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with

extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

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MUSIC FOR STRINGED INSTRUMENTS, PERCUSSION AND CELESTA

By BÉLA BARTÓK

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York,
September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

Leonard Bernstein introduced the work to Boston at these concerts, February 18, 21-23, 1947.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the most part treated as distinct balanced (and complementary) units.

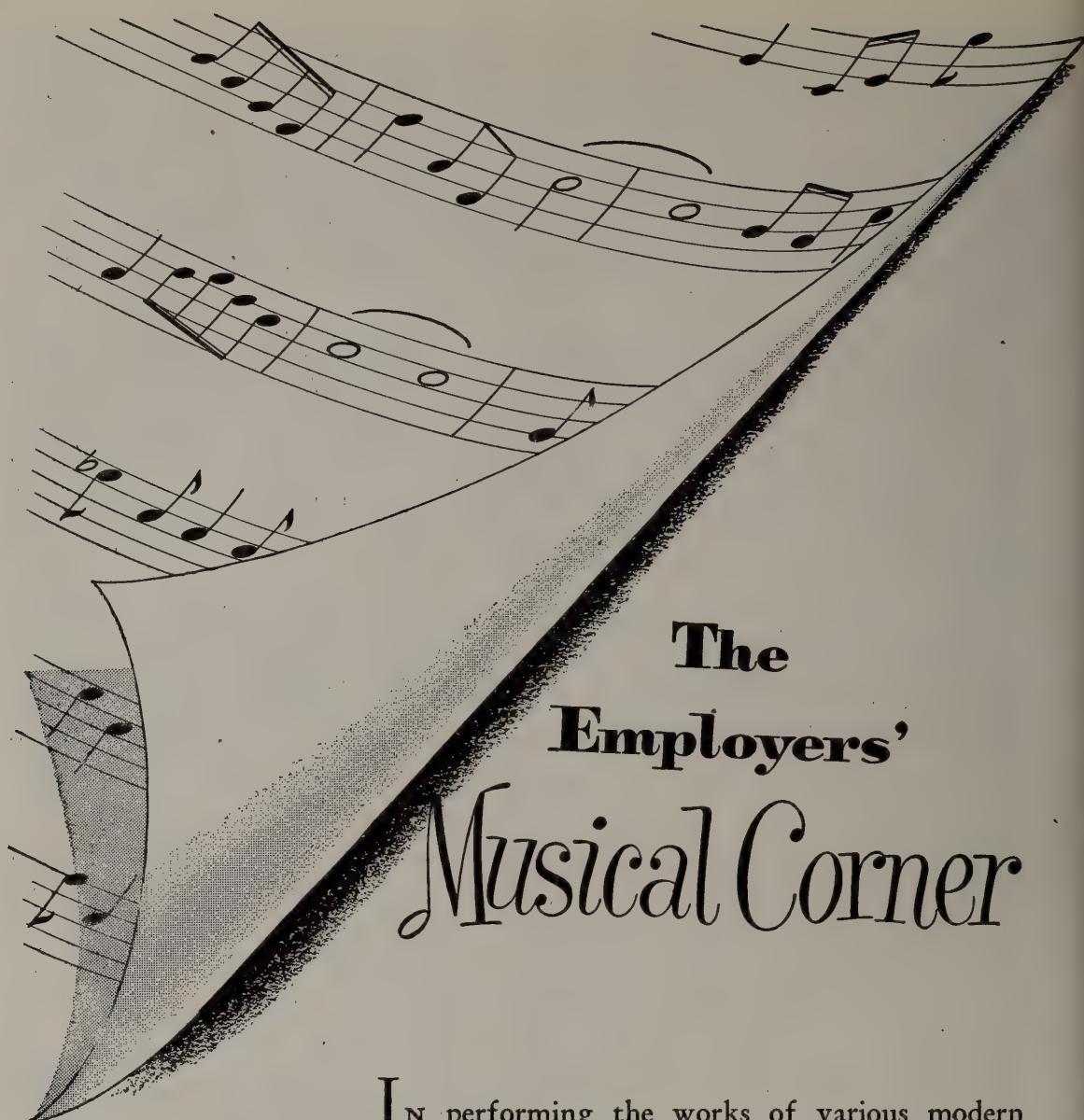
The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from *pianissimo* to a *fortissimo* climax and subsides to a *pianissimo* close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is *Allegro* 2-4. A theme played by the second string group *pizzicato* is immediately answered by another theme from the alternate group bowed and *forte*. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a *fugato* on the second theme. The movement ends *vivo* and *vivace*.

The third movement, *Adagio* 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The *Adagio* section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating *Allegro molto* based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus laetus* (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato*, in which material of a more lyric nature is expressively treated, before the concluding return of the original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

On the death of Béla Bartók, Olin Downes wrote in the *New York Times*: "Béla Bartók, whose death on the 26th of last month was the



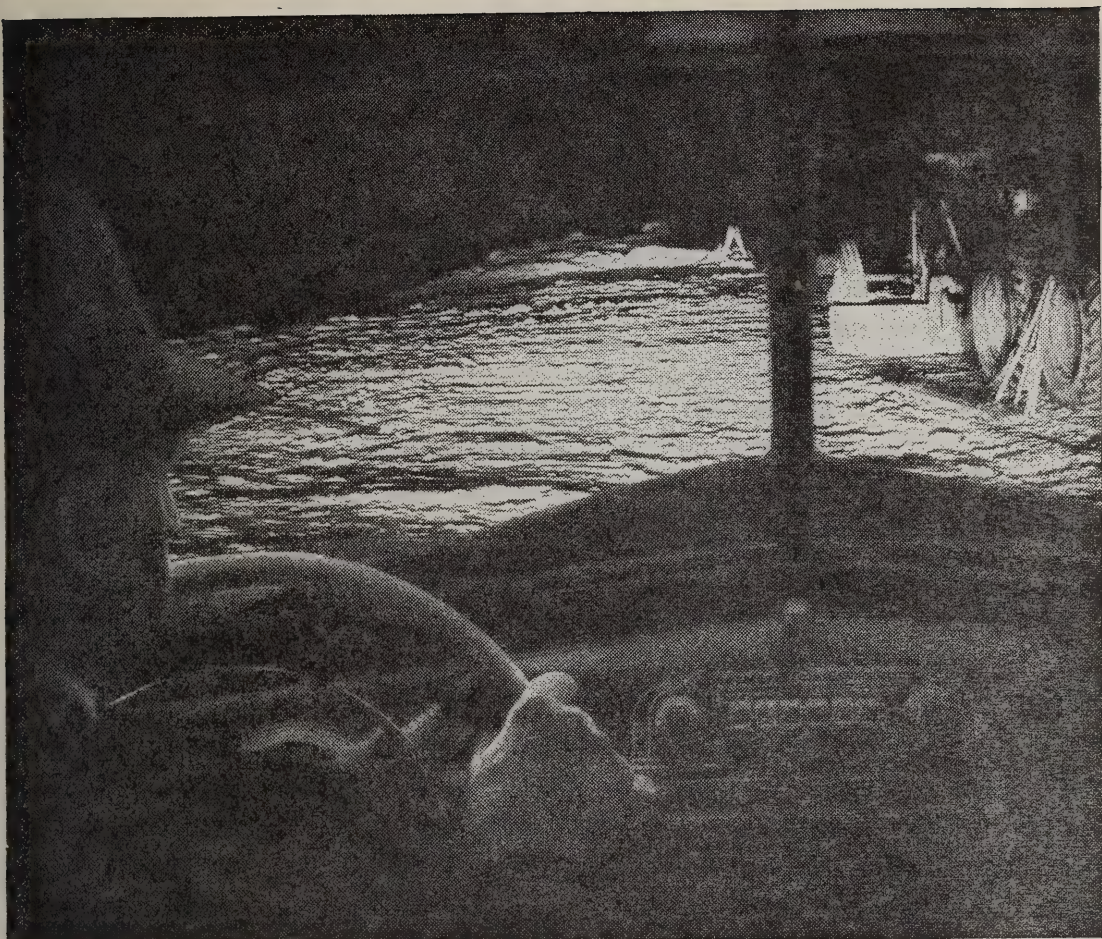
The Employers' *Musical Corner*

IN performing the works of various modern composers, The Boston Symphony has sometimes been required to employ unusual devices. For example, an automobile siren and a fourteen inch railroad rail are called for in the score of Amfitheatrof's tone poem, "American Panorama." A high frequency buzzer is heard in Philip James' "Station WGZBX." In Mossolov's "Soviet Iron Works," a length of sheet metal on the wall is shaken. Charles Loeffler's "Memories Of My Childhood," uses a harmonica. The clicking of a telegraph key is heard in Samuel Barber's "Air Forces" Symphony, while Respighi's "Pines of Rome" includes the recording of a nightingale singing. Hardly to be classed as musical instruments, these devices nevertheless contribute dashes of spice to the scores.

MUSIC QUIZ

Can you name two deaf composers?

1. Ans. Beethoven
2. Ans. Smetana



Ever hear of a road getting lost?

The Indian would answer "yes." We say "no." It's all in the way you look at it.

To the Indian, a man was never lost. It was always the path that vanished. But to you, as you look at a road map, it is well to know that not one of all the highways that draw our nation together has ever been lost. Know why?

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passing of one of the most sincere and original musicians of his era, was working and creating to the very last. This was the case in spite of hard circumstances, consequent upon his self-chosen exile from Hungary, his native land, and various practical and physical obstacles flung in his path.

"In the last days his eldest son, Peter Bartók, who had secured leave from his position in the United States Navy, sat by his father's bedside and ruled on score paper the lines for concluding measures of a composition just completed — Bartók's last score. It is a piano concerto, dedicated to his wife, Ditta Pasztory Bartók, a pianist of distinguished gifts, who had often appeared as executant in the presentation of her husband's works."

"One is struck by the fact," wrote Mr. Downes, "that Bartók's richest scores appear to be those which he produced in his last five years in America. This points to the fact of Bartók's unarrested development. Sixty-four is an age at which the great majority of composers tend to stiffen and relapse into mannerisms and clichés of former years. With Bartók it has not been so. Witness the 'Concerto for Orchestra' that Koussevitzky commissioned him to compose for the Natalie Koussevitzky Foundation, which Koussevitzky and the Boston Symphony produced with such brilliant results last season; and the violin concerto."

In 1943 Bartók wrote his Sonata for Solo Violin. His last work was a Concerto for Viola and Orchestra, written for William Primrose. The composer had sketched his score in full notation and delegated its completion to his friend and pupil, Tibor Serly. It was in 1940 that Columbia University conferred the degree of Doctor of Music upon Béla Bartók and commissioned him to transcribe the Milman Parry Collection of Yugoslav folk music recordings.

~

Otto Gombosi, writing in the *New York Times*, May 5, 1940, posed the question: "What has Bartók given to modern music? First, a richness of new harmonic possibilities. The influence of Debussy did not lead him into coloristic effects, but to an ingenious and daring extension of tonality to the utmost limits. Then he gave to modern music a kind of rhythm which seems to incorporate the elemental powers of nature — a rhythm creating form. He gave to modern music a flourishing melody, which grows up from assimilated elements of folklore to a quite individual richness and originality. He gave examples of formal perfection, growing organically from the material. And finally he gave to modern music a ripe polyphony that has very little to do with "neo-classicism" and which is formed with an iron consistency that reaches extreme possibilities. Works like the last string quartets, the Music for Strings, the Concerto for Two Pianos and

Percussion are lasting values in modern music, both as regards formal perfection and expressive power.

"Stylistic catchwords can hardly grasp this richness [the richness of Bartók's manifold contribution to modern music]. In its deepest fundamentals, Bartók's music is of an elemental strength; it is chthonic and orgiastic in its severity and its visionary poetry. Rhythm of extreme potency is one of its most characteristic features. This rhythm gives his music that Dionysian strain that produces its elemental effect, besides also giving it the strong backbone of the vision of sound. This is the reason for the pantomimic aptitude of this music, which found its strongest expression in Bartók's few stage works."

~

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, remain in the forefront of innovation, unsuperseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's "*Sacre*" by more than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his style in those that followed. The Fifth Quartet was composed in 1934, a year before the Music for Strings and Percussion, and the sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some,"

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he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in Bartók as a figure in the musical world is due less to the composer, whose development has been notably consistent, than to a change in the general receptivity of the listening public.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues, universally respect his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

"Bartók and his compatriot Kodály," wrote Lawrence Gilman in 1937, "have demonstrated to us by their researches that the genuine traditional folk-music of Hungary is a far different thing from the comparatively modern gypsy-music exploited by Liszt and by popularizers much less admirable than he; and Bartók at least has steeped his own compositions in the somberness and wildness and humor of this ancient, authentic music of the Hungarian peasantry, which derives in many cases from the old ecclesiastical modes, and betrays surprising affiliations with the rhythmic peculiarities of the age of Bach and Handel — this authentically Hungarian music which is as different from the showy 'Hungarianism' of Liszt as soil and sun are different from tinsel and footlights.

"Thus the past of his nation lives again in Bartók, amazingly sophisticated and metamorphosed, but charged with its old power and raciness and savor."

The composer Bartók is outlined by Mr. Gilman in one of his characteristic bits of literary portraiture: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austere sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past."

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ENTR'ACTE

BELA BARTOK

By Dr. DENIJS DILLE

BARTÓK's life might, taken as a whole, be regarded as a failure, and in the purely worldly sense perhaps it was. Yet against that, his work represents a series of triumphs. I will leave the discussion of these to others. It remains for me only to speak a little about the man, as he appeared to others and as life appeared to him.

What must strike everybody most is the fact that he lived a life of self-denial and complete dedication to his work, yet did nothing to push that work or direct the limelight on to it. He did, however, speak of the work of other composers; his admiration for Stravinsky, for instance, is well known; equally, in his recitals, he went to more trouble to defend Debussy, Ravel, Stravinsky and Schönberg than he did on behalf of his own compositions. Of these he once said to me that they would have to fight for themselves and that they were strong enough to do so. This is a generous attitude, but it is rare in our time. To maintain it through all the confusions and misfortunes that fell to his lot demanded fanatical courage and conviction, a self-confidence illuminated by clear intelligence and sure instinct. I have never known

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anybody who was so modest, for all the greatness of his genius, who was so uncompromising and upright, yet at the same time so natural and simple, and who never shrank from even the hardest consequences.

These qualities made mighty conflicts for him. The scrupulous conscientiousness he brought to his scientific work (compare, for instance, his last, unpublished transcriptions of folk songs with the same that he had scored twenty years earlier) and the exaction of his rehearsals, were legendary. There was about him a fanatical passion for detail that some people might interpret as a mania. I maintain myself that it was the complete devotion of a man of genius to the task which life had set him: the creation of music, the performance of music, the study of music.

From a distance he would appear unsympathetic, because in the presence of people who did not know him he was by no means approachable. But whoever saw and understood him could not but feel a deep affection, and spontaneously an approach was found. This modest, aloof figure, sparing of words, only interested in measured, thoughtful conversation, and whom one had the utmost difficulty in getting to talk about himself and his work, could be as cordial and could laugh as heartily among his intimate friends as any one of us. This small, slight, grey-haired man, who seemed always absorbed in music, was innocent of any kind of pose, above all at the piano, which he played with remarkable ease, as if meditatively and for himself alone. His features were fine and ascetic, and his dreamy, always pensive eyes, that revealed nothing of his inmost feelings, could illuminate his whole expression with the slightest smile, if a performance were a success, or could stare at you dazzlingly when he wanted to express his will or his conviction; and then, for a few moments, one received an astonishing flow of words.

I could go on indefinitely describing his character, his way of life, his working methods. But it would take too long. I want only still to point out that the extent of Bartók's activity is staggering, when one considers that his composition and his scientific work alone could have filled a lifetime, quite apart from his professorship, to which he devoted a great deal of attention. It is my belief that, because of his many-sidedness, he was the most complete musician of our time, taking first place in every sphere of music except conducting. And as a man he was as wonderful and rare as the work to which he put his name.



SYMPHONY NO. 4 IN G MAJOR, *Op. 88*

By ANTONIN DVORÁK

Born September 8, 1841, in Mulhausen, Bohemia; died May 1, 1904, in Prague

Composed between October 26 and November 8, 1889, this symphony was published as No. 4 in 1892. It was first performed from the manuscript, February 2, 1890, at Prague under the composer's direction and was likewise conducted by the composer in Cambridge, England, June 16, 1891. The first performance in Boston by this Orchestra was on February 26, 1892, the year of its publication, Arthur Nikisch conducting.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani and strings. The score is dedicated "To the Bohemian Academy of Emperor Franz Josef for the Encouragement of Art and Literature."

THIS symphony, published as the Fourth (the Fifth being the Symphony "from the New World," published in 1893) was actually the eighth of the symphonies of Dvořák, four symphonies earlier than the published five having been since brought forth.* The symphonies published in the composer's lifetime are as follows: No. 1 in D major, Op. 60 (1880); No. 2 in D minor, Op. 70 (1884-5); No. 3 in F major, Op. 76 (1875, and therefore first in order); No. 4 in G major, Op. 88 (1889); No. 5 "From the New World" in E minor, Op. 95 (1893). The First has not been played at these concerts since 1890, the Second was revived by Pierre Monteux in 1921 and repeated in 1923, the Third was introduced by Pierre Monteux in 1922. Only the Fifth has remained in the orchestral repertory.

The Symphony opens with a theme in G minor stated by the winds and, after a pianissimo cadence, a second theme in G major is made known by the flute in birdlike suggestion. This theme, and its rhythm in particular, are to become the main material of the development while the composer introduces many happy lyrical episodes. The minor theme introduces the recapitulation which nevertheless is dominated by the flute theme worked up to a brilliant close.

The adagio opens with a melody by the strings in E-flat major which changes form as it is taken up pianissimo by the woodwinds. A middle section in C major brings a new theme from the flute and oboe over descending violin passages. A repetition of the first part is briefly worked.

*The third and the fourth of these early symphonies (in E-flat major, 1873 and D minor, 1874) have been posthumously published. The two earliest ones (composed about 1865) are under publication.

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The allegretto grazioso (in G minor) is not the classical minuet with regular repeated sections, but is based on a theme of haunting charm, introduced by the first violins and considerably developed. The trio (in G major) is a waltz-like theme first heard from flute and oboe. There is a literal repetition of the first part and a coda.

The finale (in G major) opens with a trumpet fanfare and an initial theme from the cellos somewhat in the character of the composer's Slavonic Dances. The theme is given to the full orchestra, its returns interspersed with new subjects from the flute and later from the oboes and clarinets. The principal theme is heard as at first in the cellos, the clarinets and then the violins taking it before the closing coda.

Dvořák's Fourth Symphony was sometimes called the "English" Symphony, but like all of his symphonies, including the "New World," it is thoroughly Czech in spirit, abounding even more than its fellows in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16, 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he confessed in a letter to a friend. The language was as strange to him as English and when he realized that certain solemn Latin pronouncements were being directed at him, he felt as though he were "drowning in hot water." He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's instinct for a fair trade by offering him only 1,000 marks (\$250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement—Bülow had called him in acknowledging the dedication of his Third Symphony in F major in 1887: "next to Brahms, the most God-gifted composer of the day." Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions. "I shall simply do what God tells me to do. That will be the best thing." Simrock became alarmed, repented and made peace with the offended Dvořák.

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SCHUMANN.....Overture to "Genoveva"

RIVIER.....Violin Concerto

Allegro non troppo — Lento molto — Allegro violento

(First performance in New York)

BLOCH.....Baal Shem, Pictures of Chassidic Life, for
Violin Solo and Orchestra

Vidui (Contrition)

Nigun (Improvisation)

I N T E R M I S S I O N

BRUCKNER.....Symphony No. 7, in E major

I. Allegro moderato

II. Adagio: Sehr feierlich und langsam

III. Scherzo: Allegro; Trio: Etwas langsamer

IV. Finale: Bewegt, doch nicht schnell

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OVERTURE TO THE OPERA "GENOVEVA," *Op. 81*

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Genoveva, an opera in four acts to a text of Robert Reinick, rewritten by the composer, was composed in 1847 and first performed at Leipzig, June 25, 1850. The opera was produced in various opera houses of central Europe in the seventies and eighties. It is now seldom performed.

The overture was performed at the Gewandhaus concerts in Leipzig, February 25, 1850, at a pension fund concert conducted by Schumann. It was performed for the first time in Boston at a concert of the Harvard Musical Association, March 1, 1866.

The overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

COMPOSERS like Schubert, Schumann, Mendelssohn or Brahms, lacking a sufficient instinct for the theater, sometimes nourished secret or avowed ambitions to compose operas, that broad avenue to possible fame and fortune. Schubert made attempts, while the self-critical Mendelssohn and Brahms knew better than to step out of the chamber or concert hall where they were in their own element. Schumann with his literary turn of mind tried once to achieve an opera, and put his heart into a single, protracted effort. He had written to Griepenkerl as early as 1842, "Do you know what is my morning and evening prayer as an artist? GERMAN OPERA. There's a field for work." Schumann played with thoughts of various famous subjects which have since been treated by others: *Maria Stuart*, *Till Eulenspiegel*, *Faust*, the *Nibelungenlied*, *Sakuntala*. When he asked Reinick in 1847 to make a libretto out of the drama of *Genoveva*, he was aware of Tieck's drama, *Leben und Tod der Heiligen Genoveva*, and Hebbel's drama *Genoveva* of 1843. He reshaped Reinick's libretto to his musical purposes and called upon Hebbel to help solve his difficulties, but Schumann in 1847 was morose and uncommunicative, and Hebbel, visiting him in Dresden, departed baffled. Schumann, who had recently listened to a reading by Wagner of his projected *Lohengrin* without understanding how such a text could be set to music at all, was at last compelled to work out his own quite by himself.

According to a tale in the Golden Legend of the 13th century, retold by later doctors of theology, Geneviève, the daughter of the Duke of Brabant, is plotted against in her husband's absence by his steward, Golo. She is falsely accused of infidelity, banished into the forests and only after many years exonerated. The story of Schumann's opera is more involved although still based on the pique of the

central villain, Golo, when the heroine has (in libretto English) "resisted his amorous importunities." There are dire sub-plots which fail in the end before the abiding virtues of the steadfast wife, Genoveva, while Golo is at last seen to jump from a cliff in despair. Philip Hale, discussing this opera in his program notes, decided that Schumann, "a Romanticist, did not appreciate nor recognize the value of a dramatic subject. In his revision of the text, he did not individualize sharply his characters. Golo is an ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried [the husband] is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic." Yet it should be noted that Schumann could be intensely dramatic in a symphonic sense and that the overtures to such works as *Genoveva* and *Manfred* attain their purposes with fine certainty and have accordingly found a place in concert halls. Mr. Hale in his interesting note, contributed when this overture was last performed, gives a formidable list of composers who have treated the subject of the virtuous Genevieve, including Haydn (in an opera for marionettes), Piccini, Hüttenbrenner (remembered as the friend of Schubert), and many others long since forgotten. Offenbach contributed music to "a reckless and impudent parody" produced in Paris in 1867. "The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to a duet on the ground that the *gendarmerie* should not be ridiculed." The difficulty was solved when the character of the gendarme was raised to the rank of sergeant.

Schumann submitted his opera to Leipzig, but was forced to wait through three years of postponements before it was finally mounted. Much was made of the event, friends gathered from far and wide. The retiring Schumann was acutely embarrassed at the friendly demonstration, especially when he was dragged out upon the stage and, according to the custom of the time, a laurel wreath was placed upon his head. There were three performances and the opera was shelved.

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CONCERTO FOR VIOLIN AND ORCHESTRA

By JEAN RIVIER

Born at Villemomble, Seine, July 21, 1896

This concerto was published in 1948. The orchestral score calls for the following instruments in pairs: flutes, oboes, clarinets, bassoons, horns, trumpets, trombones; also harp, celesta, cymbal, triangle, wood-block and strings.

THE three movements of the concerto are played without pause. The first movement, in triple time, leads by means of an unaccompanied passage for the soloist into the *lento molto*, 4/4, a brief slow movement which twice reaches a climax of intensity before the soloist again introduces the finale, *allegro violento*, incisive, rhythmic and containing a considerable cadenza.

Jean Rivier was delayed in his musical development by the First World War in which he served throughout. He suffered from the gas warfare of 1918 and was unable to enter the Conservatoire until 1922. There he became a pupil of Caussade. He was founder, together with Henry Barraud, of the society of composers called the *Triton*. The *Triton*, without an avowed æsthetic credo, has been described by Cecil Smith in the programs of the New York Philharmonic-Symphony Society. "Under the auspices of this group a variety of concerts was given which brought increased prominence, not only to Rivier and Barraud, but to the international coterie of Austrian, Rumanian, Hungarian and Czech composers associated with them. Its members were chiefly devoted to a course of moderation, preferred to avoid equally the ardent mysticism latterly espoused by Olivier Messiaen and his group known as *La Jeune France*, the confirmed Stravinskyism of the Nadia Boulanger-Jean Françaix circle and the twelve-tone leanings of the atonalist followers of René Leibowitz." The music of Rivier has been described by Henri Sauget in the program of a festival of contemporary French music presented by the Juilliard School of Music, November 30 to December 3, 1948. "Jean Rivier's temperament dictates all manner of emotional gradations, from the climactic to the intimate and tender, and he is not notable for any special selectivity in his style, whether idiomatically or formally. His formal métier is most unspecific; he will compose in any form from operetta to oratorio with equal assurance, following his own caprice and humor of the moment without inhibition."

Rivier's *Ouverture pour un Don Quichotte* was performed at these concerts on January 24, 1936, when Dmitri Mitropoulos was guest conductor. Other of the composer's works have been played by various orchestras of the United States. They include four symphonies, *Ouverture pour une Opérette imaginaire*, three *Pastorales* for small orchestra,

Paysage pour une Jeanne d'Arc à Domrémy, Danse du Tchad, five Mouvements brefs, Divertissement dans le style opérette, four Portraits de Peintres, Rapsodie Provençale. In addition to the Violin Concerto, there is a Burlesque for Violin and Orchestra, Rapsodie for Cello and Orchestra, and a Concertino for Viola and Orchestra. The list of chamber music is likewise considerable.

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RUTH POSSELT

RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestra in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Pittsburgh, and Indianapolis. Miss Posselt has performed with the Boston Symphony Orchestra Violin Concertos by Tchaikovsky, Dvořák, Lalo, Bach and Mozart (Bach-Mozart Festival), and has introduced to these concerts the concertos of Hill, Bosmans ("*Concertstuk*"), Piston, Barber, and Dukelsky. She gave the first American performance of Hindemith's Concerto, with this Orchestra, April 19, 1940, repeating it February 7, 1947.

BAAL SHEM, THREE PICTURES OF CHASSIDIC LIFE, FOR VIOLIN SOLO AND ORCHESTRA

By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

Bloch composed *Baal Shem* as music for violin solo with piano accompaniment in 1923, a form in which it has been widely played. In 1939 he rewrote the score with an orchestral accompaniment of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, timpani, cymbals, triangle, harp, celesta, glockenspiel and strings.

THE solo voice throughout is insistent, penetrating and hence commanding. In the opening movement, the lone voice is at first calm, but grows in intensity to a background of orchestral chords. In the second movement (the improvisatory Nigun) the solo part is more imperious, more rhapsodic, speaking often in free, cadenza-like passages in alternation with the *tutti*. The third movement is omitted in this performance.

Baal-Shem-Tov (1700-1760) was a popular religious leader (the name signifies a "good master of the Holy name") who wrought miracles of healing. Although he was versed in Talmudic law, he was a simple tradesman turned hermit, a man of the people, who appealed to them directly, a spokesman of reaction to the forbidding authority and unapproachability of the official church. The movement grew into what has been called a "modern" Chassidim, although it was entirely different from the Chassidic priesthood of ancient, pre-Christian times which established a rigid Hebraic orthodoxy against Hellenic incursions. The Chassidism of Baal-Shem-Tov, according to the Columbia Encyclopedia, "developed out of opposition to the inflexible rationalism of the Talmud, and is characterized by a religious frenzy, a belief in miracles and in the immediate approach of the Messiah, emotional exaltation in prayer, and communion with God through ecstasy. These doctrines exercised a great appeal for the uneducated masses and spread with great rapidity — the Polish nobility, and the poor Jews and Gentiles alike came to Baal-Shem-Tov for miracles. He believed in worshipping God joyously, and led others to believe that man is nearest to God when he rejoices, not when he sorrows, wherefore it is well to eat, drink, and make merry, that one may come close to God. Baal-Shem-Tov also taught that the doors of repentance are always open, so that one's occasional sins should not make him despair; and that learning is not necessary to gain favor with God — that the prayers of the unlettered, if they are unhappy, are as acceptable as those of the learned. This new idea gave great comfort to the ignorant workers who had no opportunity or time to study Hebrew, and who had felt that God was far from them and inaccessible. Baal-Shem-Tov's disciples showered him with presents, and the leader distributed everything to the poor."

Ernest Bloch once wrote of the Jewish strain in his music, contributing to an article in *Musica Hebraica* by Mary Tibaldi-Chiesa, published in Jerusalem in 1938:

"In my work termed 'Jewish' — my Psalms, *Schelomo, Israel, Three Jewish Poems, Baal Shem*, pieces for the cello, *The Sacred Service, The Voice in the Wilderness* — I have not approached the problem from without — by employing melodies more or less authentic (frequently borrowed from or under the influence of other nations) or 'Oriental' formulae, rhythms or intervals, more or less sacred!

"No! I have but listened to an inner voice, deep, secret, insistent, ardent, an instinct much more than cold and dry reason, a voice which seemed to come from far beyond myself, far beyond my parents . . . a voice which surged up in me on reading certain passages in the Bible, Job, Ecclesiastes, the Psalms, the Prophets. . . .

"This entire Jewish heritage moved me deeply, it was reborn in

my music. To what extent is it Jewish, to what extent is it just Ernest Bloch, of that I know nothing. The future alone will decide."

The Jewish element in Bloch's music has been discussed by Ernest Newman (in the Sunday Times, December 28, 1941):

Some Jewish writers deny that Bloch is in the proper sense of the term a "Jewish composer," because his art is not rooted in the traditional music of his race. "He does not turn to real Oriental or Jewish music for themes," says Alfred Einstein, "but tries to construct the character and the spirit of his race out of himself"; while Idelsohn insists that Bloch is "the refutation of the . . . unthinkingly accepted present-day opinion that the musician, unconscious and ignorant though he be of his people's music and folklore [as, we are given to understand, Bloch is], yet instinctively manifests these racial expressions. . . . Not through composers without Jewish background, and without being imbued with their people's folk-song, has Jewish music left any unique impression upon general art-music." This is a domestic matter which it must be left to Jews to decide in their own way, though to me the thesis seems to deny, by implication, that Debussy's music can "leave any impression upon general art-music" because it is not "imbued" with French folk-song.

But whether Gentiles are right or wrong in imagining that Bloch's music speaks the pure authentic language of Jewry does not matter in the least. What really matters to us is that Bloch re-endows music with certain resources which it had gradually lost. One of these is the melodic freedom which began to disappear from European music when, during the early Middle Ages, the Northern mentality, with its bent towards the more obvious modes of musical symmetry, began to oust the Oriental bent towards arabesque. The long struggle ended with the complete victory of rhythmical or "measured" over "non-measured" song — of the simplest verse-music, as it were, over prose-music — and the universal acceptance of the two-or four-bar phrase as the only norm for melody. In "Schelomo" in particular Bloch recaptures the rhythmic freedom of other lands and other times: the melodies run their course untrammelled by considerations of regularly recurring stresses, and launch out into all kinds of luxuriant foliations of a type the secret of which music once possessed but has long lost.

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ENTR'ACTE

THE CRITIC AND HIS CRAFT

By CYRUS W. DURGIN

(Reprinted from the *Bulletin of the Harvard Musical Association*,
January, 1951)

JAMES GIBBONS HUNEKER called it "the critical chain gang." Others have called it the profession of music reviewing, by other longer, shorter, and more or less complimentary terms. Musicians from their specialized point of view might borrow from the world of drama criticism, and refer to it as the late Percy Hammond spoke of his craft: "venom from contented rattlesnakes."

But praise or criticism, venom or balm, musical criticism is here to stay, for the single, very good reason that people like to read it. Musical criticism is written not primarily to make an artist feel good the next morning, nor to give a manager another prod in his ulcers, but solely for the benefit of the reader who buys the morning paper or the monthly magazine.

To the critic devoted to his task and well equipped for it, the profession is one that never is finished, and never goes really stale. Of course, after one has traipsed around the concert hall circuit for months on end, the time inevitably comes when rest is demanded. After all, you can absorb only so much before the tissues, especially those intimately concerned with the central nervous system, rebel. But, given a month of tone-free diet, the critic usually is fit again and ready for another extended bout with the myriad fiddlers, pianists, singers and what not.

Such, at least, has been the experience of this Recording Angel over a space of more than twenty years, a space which has exposed him to all manner of tonal phenomena from the child prodigy to Pablo Casals playing the cello in the Cathedral of the little French town of Prades (of which more anon).

From time to time this Recording Angel is asked both why and how are music critics. The why already has been answered. The how is another matter, and when that question is encountered the first answer tends to be facetious and to quote an immortal paragraph written by the late Lawrence Gilman in the *New York Tribune* in 1932. It is worth quoting again.

A certain young woman had asked Mr. Gilman what were the qualifications for becoming a music critic. How does one go about it? To which Mr. Gilman, with all his urbanity and endless gentle humor, replied:

"Here are a few of the essential qualifications: the constitution of a

traffic policeman; the nervous system of a coal-heaver; the hide of a rhinoceros; a measure of philosophy adequate to survive the realization that you can claim no disinterested friends in that professional world, which views you either as a ruthless destroyer or as a useful builder of reputations; a willingness to accept the fact that your praise of artists will be regarded as their due, and your dispraise as the natural result of ignorance, animus, dyspepsia, or all three. Finally, you must cherish a passion for the most adorable of the Muses so unshakable and enduring that it will cause you to regard the pains and penalties incidental to your devotion as merely a play of wind in the dust of an endless road. There are other requirements; but these will do to start with."

I was told, some years later, that the lady never had become a critic, but had turned, instead, to the field of press-agentry.

Well, there you have it, and Mr. Gilman was right, ever so right. The other qualifications to which he alludes are a thorough-going knowledge of musical history, acquaintance with the theoretical branches upon which music is based; a certain proficiency at making out the notes of printed scores, a good ear and an ability to keep awake when the going is dull.

But three qualifications which he did not mention are (1) an instinctive ability to analyze music and performance; (2) an ability to put that analysis in good, readable simple English, and (3) lots and lots of experience. Without those three qualifications there can be no first class critic.

It will also help if the critic can play an instrument, preferably a stringed instrument or the piano. It is not absolutely essential, for criticism (or analysis) is a theoretical profession and not an executant one except in the case of using words correctly, aptly and interestingly. Hector Berlioz, as a performer, was said to be decidedly limited, but that did not impair his prodigious flair for composing for and with the orchestra.

The ideal critic, who knows everything about music and about the detailed social and human background of every period within the span of musical history, does not exist. He never existed, and he never will. Such is not the order of things in this imperfect world. But the very good one has existed for many years, and in this country there have been many examples of him, from John Sullivan Dwight, Henry E. Krehbiel, William J. Henderson, Richard Aldrich, the aforementioned James Gibbons Huneker, Philip Hale and H. T. P., down to Olin Downes and Virgil Thomson (to carry the roster no nearer). There was also, in another land, the fellow named Corno Di Bassetto, "not to be confused with an obsolete and wheezy instrument known as George Bernard Shaw."

Now should you ask me what practical value has musical criticism,

you would find me without a comprehensive answer that fits in twenty-five words. You can't eat musical criticism, and you can't wear it. Nor can you smear it on sunburn. Certainly you can't drink it, or use it as a means of propulsion from one place to another.

All you can do is read it, and of course, as someone in the hard seat of the scornful is bound to add, what good is that? I can tell you, though, that musical criticism is highly valuable as reading, for if well done, with a broad amount of background and sympathy, it is a part of the cultural history of our times.

Music and its dissemination is a portion of the art of any time, and its reportage — or criticism — is a further component of artistic expression. Thus it all gets worked up into the cultural pattern which is a reflection of civilization, and civilization is the only thing worth more than one hoot upon this eternally troubled planet.

To the reader of tomorrow's newspaper, a music review is a report of something the reader may or may not have heard personally. He reads it to ascertain, primarily, how someone else, qualified by experience and the fact that he is hired so to report, liked the music or the performance. Sometimes the reader agrees with the critic, and sometimes he does not. Sometimes, even, the performer criticized agrees with the critic. When that happens, awesome natural phenomena are likely to result, and the moon is seen to rise three-cornered and blood-red.

To the reader of five, ten, fifty years hence, the preserved music review is a little piece of history. It is important and viable according to the accuracy of the views expressed and the vivacity of the critic's language. Not so deep as the Gettysburg Address nor so wide as the story of the flying machine, but in its own modest way 'twill suffice. And for that matter, tomorrow and tomorrow and tomorrow creeps in this petty pace of concert-giving, to the last syllable of recorded time, and the printed review documents that petty pace, and even more it highlights those moments which do not creep but run gloriously in the full vigor of great mastery. That is what musical criticism is for.

Over two decades and a little more, the pace for this Recording Angel has been alternately creeping and running gloriously. That span has exposed the dutiful chronicler to literally thousands of performers and compositions, without lighting him the way to dusty death. The dread, dead run of mediocrity has been the most numerous, naturally, for that is the way things are in this world. But the moments that one remembers out of a past which more and more is telescoped together are such moments as when Jan Smeterlin, making his Boston début at the Repertory Theatre on Nov. 2, 1930, played all the Chopin Preludes consecutively, with a grace of phrasing, a limpidity of tone and a distinction of style which one had never heard before.

Carnegie Hall, New York

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Wednesday Evening, March 14

Saturday Afternoon, March 17

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One can think back, too, to Lotte Lehmann's first singing of Elsa in "Lohengrin" at the Boston Opera House, with the late Chicago Civic Opera Company in 1932, a performance that was a revelation of what Elsa can be. One can remember the last time Mary Garden ever sang Louise and Melisande here, and the amazing physical illusion she brought to those roles; the Scarpia of Vanni Marcoux, the Isolde of Frida Leider, the incomparable Tosca and Violetta of Claudia Muzio, God rest her; the first appearances here of Flagstad and Melchior, when their voices were in prime; the Don Giovanni and Figaro of Ezio Pinza; the Marschallin of Mme. Lehmann in "Rosenkavalier"; the first hearing of Koussevitzky conducting Tchaikovsky and Sibelius; the excitement of Dimitri Mitropoulos' American début as guest with the Boston Symphony; the almost perfect ensemble and polish of the Budapest, Griller, Pro Arte and Kolisch Quartets; the electric vigor of Charles Munch's first conducting here, and the sudden lift on that dark, humid April morning when one heard for the first time a young Negro girl whose voice is gorgeous, and who seems certain to go far.

The list could be extended and the latest entry would be one's first hearing of Pablo Casals in the flesh, in the Cathedral of Prades on the Friday evening of last June 2.

That memory is truly indelible, and would be so apart from the external circumstances of having been acquired in the course of a superb European visit that did not intrude one dull or unpleasant moment. Then and now, I am certain that in the superlative art of Casals one was hearing the ultimate in technical virtuosity and interpretive musicianship among all string players. Impressions so illuminating and so profound are best set down quickly, and with as much accuracy as possible. So far as I was able, I did that in my reporting of the Prades Bach Commemorative Festival for the *Boston Globe*, which later reprinted the Prades articles in pamphlet form.

So, though the profession of musical criticism may be "the critical chain gang," it has its own delights and its own compensations for the many, many hours of labor upon lesser matters. Music is still the most adorable of the Muses. Mr. Gilman knew what he was talking about.



SYMPHONY NO. 7 IN E MAJOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824;
died at Vienna, October 11, 1896

The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was at Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, January 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Dr. Koussevitzky, October 26, 1934, March 6, 1936, October 20, 1939 and April 22, 1949.

The orchestra required consists of the usual wood winds in two's, in the brass four Wagnerian tubas and one bass tuba, in addition to the customary horns and trumpets.

The score bears the dedication: "To his Majesty, King Ludwig II of Bavaria, in deepest reverence."

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught at Vienna under the shadow of virtual banishment from its concert

BROADCASTS

The Boston Pops Orchestra, conducted by Arthur Fiedler, are broadcast each Monday evening from 10 to 11, E. S. T., on the National Broadcasting Company network (Boston station WBZ). The broadcasts are sponsored, with John Wright as producer and Ben Grauer as announcer.

The Boston Symphony Orchestra, Charles Munch, Music Director, is now in the third season of its weekly rehearsal broadcasts. The Orchestra at work is heard from the stage of Symphony Hall over the National Broadcasting Company network.

halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?'"

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."

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Bach, J. S. Brandenburg Concertos
 Nos. **1, 2, 3, 4, 5, **6; Suites **1,
 2, 3, **4; Prelude in E major

Beethoven Symphonies Nos. 2, *3, **5,
 8, **9; Missa Solemnis, *Overture
 to Egmont

Berlioz Symphony "Harold in Italy"
 (William Primrose); Three Pieces
 from "Damnation of Faust";
 Roman Carnival Overture

Brahms Symphonies Nos. **3, 4; Vio-
 lin Concerto (Heifetz); Academic
 Festival Overture

Copland "El Salon México"; "Appa-
 lachian Spring"; "A Lincoln Por-
 trait" (Melvyn Douglas)

Debussy "La Mer"

Grieg "Spring"

Handel Largetto (Concerto No. 12);
 Air from "Semele" (Dorothy May-
 nor)

Hanson Symphony No. 3

Haydn ***"Surprise" Symphony, No. 94

Khachaturian **Piano Concerto (Wil-
 liam Kapell)

Mendelssohn ***"Italian" Symphony,
 No. 4

Mozart Symphonies in E major (26);
 *B-flat (33); *C major (36);
 *E-flat (39); **Serenade for
 Winds; Overtures, **"Idomeneo,"
 **"Impresario," **"La Clemenza di
 Tito"; Air from "The Magic Flute"
 (Dorothy Maynor)

Piston Prelude and Allegro (Organ:
 E. Power Biggs)

Prokofieff *Classical Symphony; Vio-
 lin Concerto No. 2 (Heifetz); "Lieu-
 tenant Kije" Suite; "Love for Three
 Oranges," Scherzo and March;
 Suite No. 2, "Romeo and Juliet";
 Dance from "Chout"; **Symphony
 No. 5

Rachmaninoff "Isle of the Dead";
 "Vocalise"

Ravel "Daphnis and Chloé," Suite
 No. 2; Rapsodie Espagnole;
 ***"Mother Goose" Suite; **Bo-
 lero; "Pavane for a Dead Infanta"

Satie-Debussy **"Gymnopédies" 1 and 2

Schubert ***"Unfinished" Symphony;
 *Symphony No. 5

Shostakovitch Symphony No. 9

Sibelius Symphony No. 2

Strauss, J. Waltzes: "Voices of
 Spring," "Vienna Blood"

Strauss, R. "Till Eulenspiegel's Merry
 Pranks"; *"Don Juan"

Stravinsky "Song of the Volga Barge-
 men"

Tchaikovsky Symphonies Nos. **4,
 **5, 6; **String Serenade; "Fran-
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Vivaldi Concerto Grosso in D minor

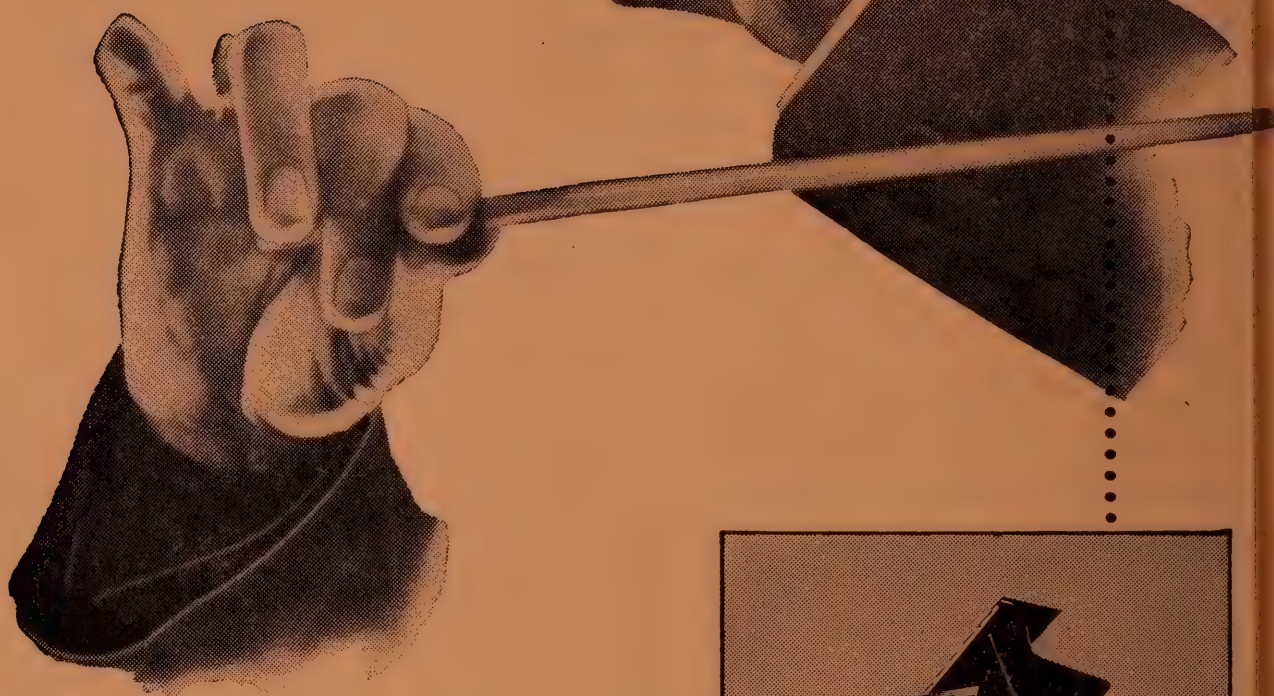
Wagner Prelude and Good Friday
 Spell, "Parsifal"; "Flying Dutch-
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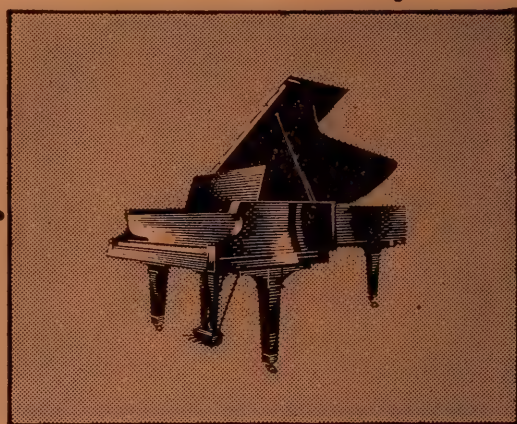
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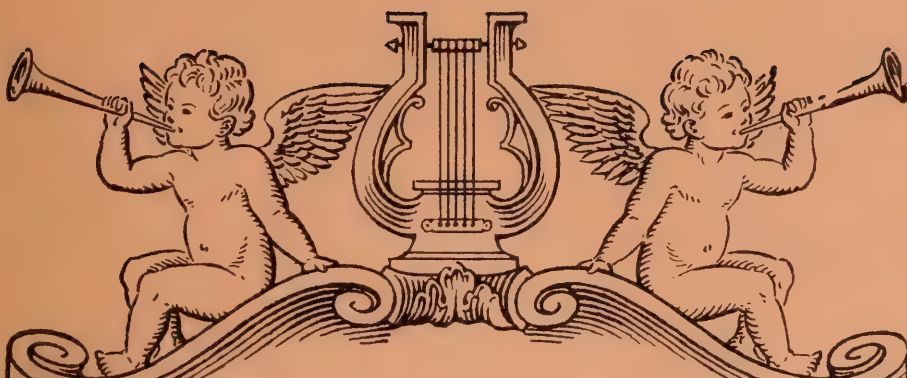
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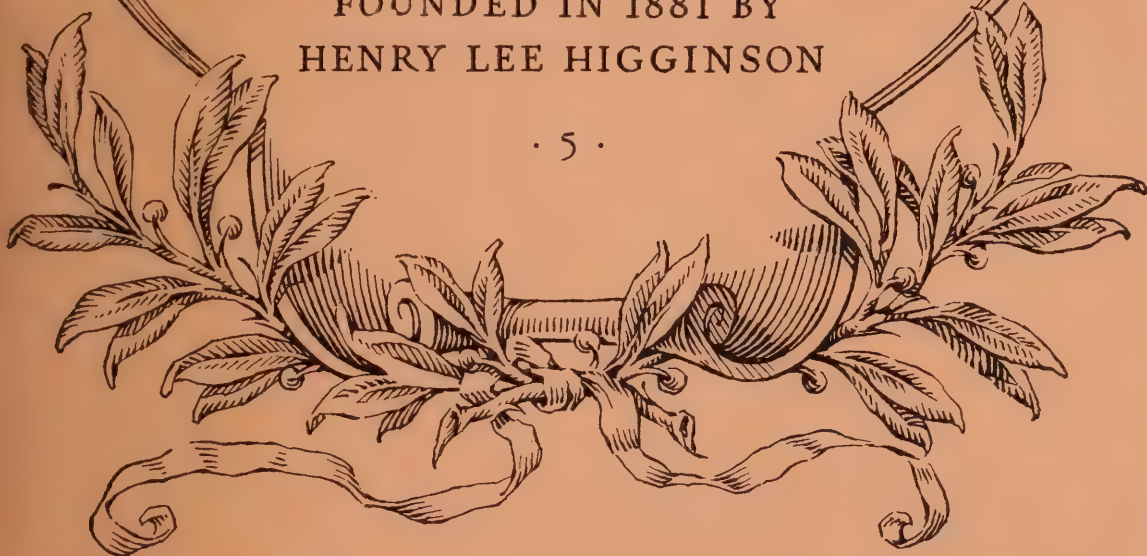
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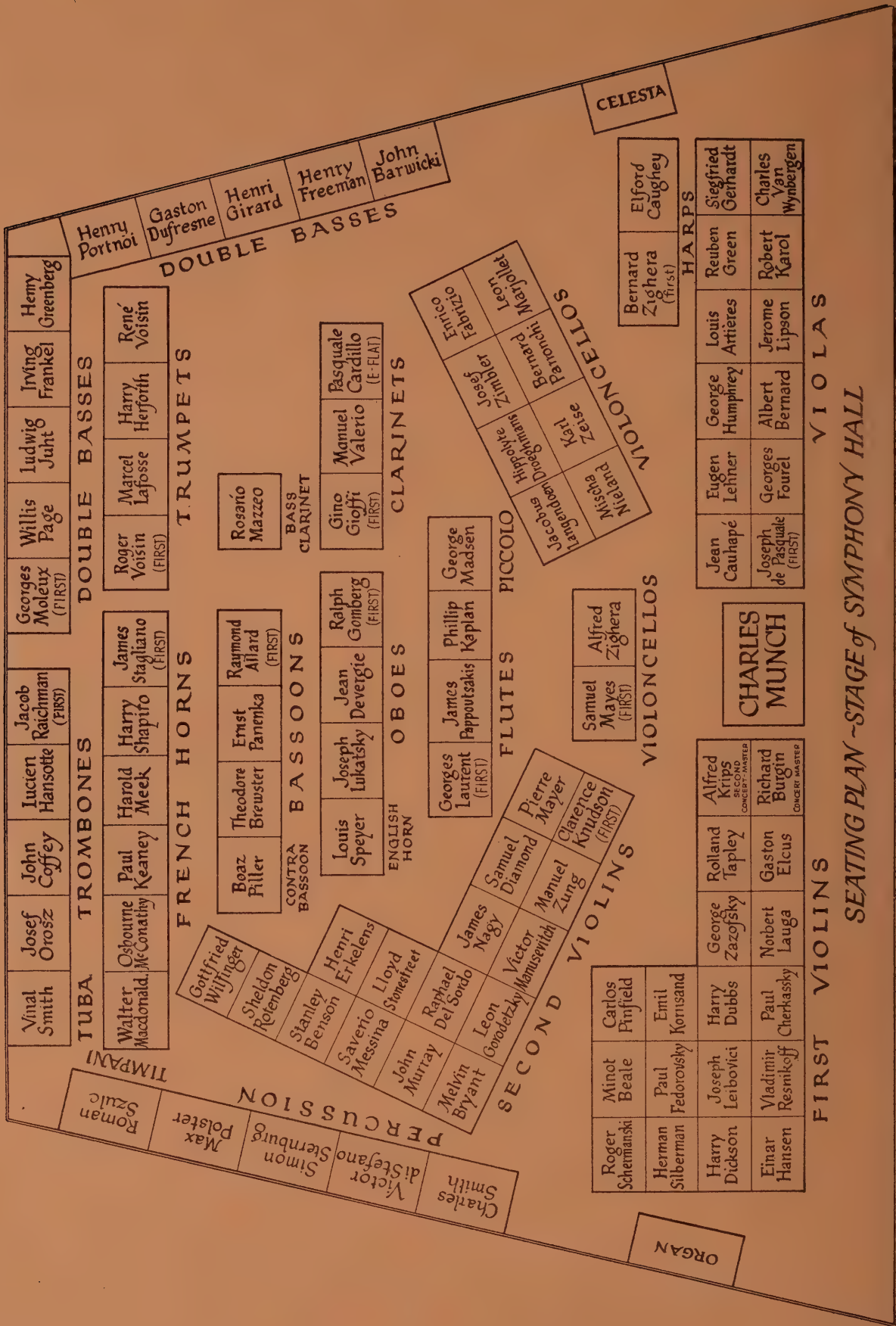
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SEVENTIETH SEASON

1950-1951

Carnegie Hall, New York



SEATING PLAN - STAGE of SYMPHONY HALL

Carnegie Hall, New York
SIXTY-FIFTH SEASON IN NEW YORK

SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Fifth Concert

WEDNESDAY EVENING, *March 14*

AND THE

Fifth Matinée

SATURDAY AFTERNOON, *March 17*

with historical and descriptive notes by

JOHN N. BURK

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1951
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IN THE SHED:—

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Thursday Evening, July 26: Weber, Overture to “Oberon”; Schumann, Fourth Symphony; Berlioz, Fantastic Symphony.

Saturday Evening, July 28: Beethoven, Overture to “Fidelio”; Brahms, Second Piano Concerto (Soloist: CLAUDIO ARRAU); Prokofieff, Sixth Symphony.

Sunday Afternoon, July 29: Barber, Overture to “The School for Scandal”; Copland, “Quiet City”; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to “Genoveva”; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, “Don Juan”; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, “Missa Solemnis” (Soloists to be announced).

Saturday Evening, August 11: Beethoven, Sixth Symphony (“Pastorale”) Tchaikovsky, Sixth Symphony (“Pathétique”).

Sunday Afternoon, August 12: Honegger, Fifth Symphony; Brahms, Second Symphony.

Programs subject to change

Carnegie Hall, New York

SIXTY-FIFTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FIFTH EVENING CONCERT

WEDNESDAY, MARCH 14

Program

RAMEAU.....Suite from the Opera, "Dardanus"

- I. Entrée
- II. Rondeau du sommeil
- III. Rigaudon
- IV. Rondeau gai

HONEGGER.....Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

(First performance in New York)

I N T E R M I S S I O N

DEBUSSY.....Two Nocturnes

Nuages
Fêtes

ROUSSEL.....Symphony No. 3, in G minor, *Op.* 42

- I. Allegro vivo
- II. Adagio
- III. Vivace
- IV. Allegro con spirito

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The music of these programs is available at the Music Library,
58th Street Branch, the New York Public Library.

SUITE FROM "DARDANUS"

By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"*Dardanus, Tragédie lyrique en cinq actes et un prologue*," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy. It was performed by this orchestra November 21, 1947, Charles Munch conducting.

ALTHOUGH Rameau showed himself a musician at the age of seven, playing upon his father's clavecin and although in his early manhood he made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was "*Hippolyte et Aricie*," a setting of Racine's "*Phèdre*." It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, "*Samson*," was banned on the eve of performance. After "*Hippolyte et Aricie*," which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. "*Dardanus*," which was preceded in the same year by his Ballet "*Les Fêtes d'Hébé*," had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called "*Arlequin Dardanus*" in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra*, appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

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It has been said against Rameau, no doubt with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but in harmonic innovation which was courageous as well as engaging, and made him enemies in reactionary quarters. Rameau, delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.

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SYMPHONY NO. 5

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

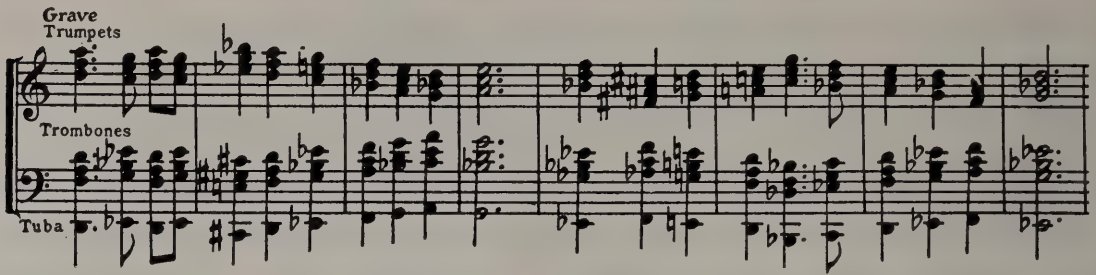
This Symphony was completed last December in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes three flutes, two oboes, and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky. It is here performed by the kind permission of Dr. Koussevitzky.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949. The Fifth Symphony is here having its first performances.

The Symphony begins with the orchestra in full sonority in a broad theme*:



The music soon subsides and a second subject is heard from the clarinets and then the English horn:



The initial fortissimo subject returns and is then treated pianissimo by the divided strings with ornamental figures in the woodwinds, picked up by the strings. The movement ends pianissimo.

The second movement (*allegretto* 3-8) opens with a duet in light staccato between the clarinet and the first violins:



It progresses cumulatively as the theme is given to the single and the combined woodwinds, with occasional muted brass. There is a climax and a short *adagio* section in common time which ends in a crescendo with predominant brass. There is a more agitated recurrence of the *allegretto* subject. The *adagio* returns briefly before the end.

The finale (4-4) opens with repeated staccato notes from the brass, at once taken up by the strings which carry a swift string figure in a persistent forte until the very close. The perpetual motion generates dance-like episodes.

Under the title "*Symphonie No. 5*" the composer has written in a cryptic parenthesis: "*(di tre re)*." The answer may be found at the end of each movement, where the last note is a drum tap on D, *pianissimo*.

*The music from which these examples are taken is copyright 1951 by Editions Salabert.

ENTR'ACTE

NATURE IN MUSIC

By ARTHUR HONEGGER

(Quoted from "Incantation aux Fossiles" — Editions d'Ouchy, Lausanne)

THIS characterization which returns periodically to the programs of the Lamoureux Concerts is what might be called a "*spécialité-maison*." It is the choice, as judicious as subtle, of pieces brought under one label, endowing the concerts with a fundamental unity, realization, and definition. "*La Nature en Musique*" has served as title on several occasions. Almost unfailingly the *Pastoral* Symphony has begun it, followed by *Forest Murmurs*, and *On the Steppes of Central Asia*. This time, a special effort was made for, apart from the unremovable *Pastorale*, we are to have the *Prelude à l'après-midi d'un faune* (a faun who shows his nature, I suppose), the *Fountains of Rome* of Respighi, and even *Suite for a Summer Day* (not "on the Mountain") by Jeanne Leleu, a living composer.

A courageous development, from which I foresee that "*la Nature en Musique*" may hold for us still further pleasant surprises.

From time to time the Lamoureux concerts have also favored us by celebrating "Heroism in music," with the *Eroica* Symphony, a bravura concerto and the *Marche héroïque* of Saint-Saëns; or again "The Fantastic in Music" with — yes, you have guessed it — the *Symphonie Fantastique*.

Such virtuosity of the intellect is not without its contagion, and I must be pardoned for being seized with the desire to bring in a modest contribution. What would you think, for instance, of: "Infirmities in Music," with the Overture to *The Dumb Girl of Portici*, the *Duo des deux aveugles*, an air from *Le Sourd* or *l'Auberge pleine* and an excerpt from *The Leper*? Or perhaps, to be more cheerful, "Flight in Music," where, to be original, shall we pass by the *Swan* of Saint-Saëns, *The Bat*, the *Ballade des gros dindons*, in order to favor Mozart's

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Goose of Cairo, *The Swan of Tuonela* by Sibelius, the *Canards Mandarins* of Louis Beydts and the *Thieving Magpie* of Rossini? We could even vary this interesting assemblage with the Overture to *The Two Pigeons* by Messenger, or to *The Dove* by Gounod, and round it off with *The Nightingale* or *The Firebird* of Stravinsky. There, I would say, is a rich subject!

Then there might be "The Jewelers in Music," grouping *The Rhine Gold*, the *Timbre d'argent*, the *Pearl of Brazil*, the *Crown Diamonds*, the *Pearl Fishers*, *Queen Topaze*, etc., etc. Or again, "Liberal Professions in Music," with *Poet and Peasant*, *The Gleaner* by Félix Fourdrain, the *Francs-Juges*, the *Caliph of Bagdad*! We shall not pursue this indefinitely, though subjects abound, except to point out what might be especially suitable to the tastes of the Lamoureux concerts: "Vocations in Music": politics: The Overture to *Rienzi*, the last of the *Tribunes*; metallurgy: the forge song from *Siegfried*; finance: the Prelude to *The Mastersingers*; navigation: The Overture to *The Flying Dutchman* (to those who are subject to seasickness and would prefer riverways this last could be replaced by *Siegfried's Rhine Journey*, or in a pinch by the Prelude to *Lohengrin*. Still by the same Richard Wagner) . . .

The Lamoureux Concerts have also adopted the style of a common initial letter for the composers in one program. For example, Bach, Beethoven, Brahms. That is clever, but I must reproach this Association for too much hesitation in the following out of this path. In ten years they have not moved beyond the letter B, and I despair of living to hear a festival of Weckerlin, Wagner, Waldteufel, which at the present rate will not take place for some two hundred years.

To be perfectly fair, we must admit that the initial letter plan is not unknown to other organizations, who actually use it frequently.

Nevertheless, I make bold to suggest for next year a program of Clapisson, Cui, and Chevillard, whereby a point would be gained by paying homage to the old President of this Association; then, swept along by the irresistible joy of discovery, we could pass to the letter D with Durand (Auguste), Dupont (Gabriel rather than Pierre), and Dubois (Théodore). It will be noticed that the advantage of a repeated initial makes a most intriguing effect on the handbills. I must admit, parenthetically, that the *Société des Concerts* has already anticipated me with a triple initial festival of Schumann, Schubert, Schmitt. They might have done better with Stravinsky, Strauss, Stradella.* Of course there would be no harm in returning to the letter B with Bazin, Bellini, Bizet, Boccherini, Buxtehude, under the frolicsome heading of "The Ba, Be, Bi, Bo, Bu, in Music."

I am sure that the Lamoureux Concert Committee will not resent my intrusion upon the high domain of its aesthetic thinking, nor will it behold my self-esteem wounded if my suggestions are not taken; after all there may always be pleasantries—between artists!

* In case the author may have been reticent about the letter H, we submit: Haydn, Honegger, Humperdinck.—Ed.

TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. "*Nuages*" and "*Fêtes*" were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, "*Sirènes*") were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of "*Nuages*" includes two flutes, two oboes, English horn two clarinets, three bassoons, four horns, timpani, harp and strings. "*Fêtes*" adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the "*Prélude à l'Après-midi d'un Faune*," before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897-99, were but an interlude in Debussy's labors upon "*Pelléas*," which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the "*Faune*," set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of

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harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the "tâchistes," dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. 'Nuages' renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† 'Fêtes' gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. 'Sirènes' depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the "Nuages" as taken from Moussorgsky's song,

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† "C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."

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"Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, "*Le Rossignol*." The same writer leads us into a more dubious accusation, that two motives of "*Fêtes*," "in fact the whole atmosphere," was suggested by Charpentier's "*Louise*," which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, "*Flûtes à la Russe*," *pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in "*Nuages*," adding: "And yet, I almost think I prefer '*Fêtes*.' Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the '*Embarquement pour Cythère*' and the charm of the '*Nymphe endormie*.' It is Verlaine à la Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the

harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript*, made a notable differentiation between them. Speaking of "*Nuages*," he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of '*Fêtes*.' There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. '*Fêtes*' is a music for performance in the concert hall; whereas '*Clouds*,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in '*Clouds*' — only vistas and horizons."

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SYMPHONY NO. 3 IN G MINOR, *Op.* 42

By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year. It was again played on April 12, 1935, October 29, 1937, October 24, 1941, and November 21, 1947.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, two harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H.

Meyer wrote of its traits and contours in the *Boston Evening Transcript*. Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunctist. The form of the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements: an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito*, in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmized, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmized music to music of gentler character, so the second movement by reverse process begins with an *adagio*, proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio*, once again we mount to renewed heights in another *più mosso*, finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the *finale*. Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the *finale* a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the *adagio* and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."

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BRAHMS.....	Symphony No. 1 in C minor, <i>Op.</i> 68	II December 6
DEBUSSY.....	Two Nocturnes: "Nuages," "Fêtes"	V March 14
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HONEGGER.....Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

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MOZART.....Symphony in E-flat major (Koechel No. 543)

- I. Adagio; Allegro
- II. Andante
- III. Menuetto; Trio
- IV. Finale: Allegro

RAVEL....."Daphnis et Chloé," Ballet Suite No. 2

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PRELUDE TO "PÉNÉLOPE"

By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, May 13, 1845; died at Passy, November 4, 1924

Pénélope, Poème Lyrique in three acts to a text of René Fauchois was composed in 1913 and first performed at Monte Carlo on March 4 of that year. The first performance in Paris was at the Théâtre des Champs Élysées, May 10, 1913. The opera was performed in concert form under the auspices of the Department of Music at Harvard University at Sanders Theatre, November 29, 1945, as part of a festival in honor of the 100th anniversary of Fauré's birth. Nadia Boulanger conducted.

The Prelude was performed at the concerts of the Boston Symphony Orchestra March 28, 1919 (Henri Rabaud conducting) and December 5, 1924, shortly after the composer's death (Serge Koussevitzky conducting).

The Prelude calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, harp and strings.

FAURÉ seems to have had an affinity for classical subjects, for his earlier opera, composed in 1900, was *Prométhée*. It is told that René Fauchois met Fauré in about the year 1908 when his suggestion of a libretto on Ulysses and Penelope was enthusiastically received and accordingly acted upon.

The plot except for a few details is derived from Homer's *Iliad*. The first act opens with the spinning scene and the importunate suitors who wish the Queen to believe that her husband is lost. Ulysses enters, disguised as a beggar, and is recognized by no one except his old nurse (not, as in the *Iliad*, by his dog). The second act shows Penelope on the crest of a hill overlooking the sea. She prays to the gods for the return of her husband. Ulysses appears, but does not reveal himself. The third act shows the great hall of Ulysses' palace. Penelope, pressed to accept a husband and successor to the throne, concedes that he who can bend the bow of Ulysses shall be the man. After none of the suitors can do this, the disguised Ulysses steps forward, bends the bow and slays the pretender, Eurymaque. With the help of the populace, the other suitors are put to death. The opera ends with a hymn to Zeus in praise of freedom and conjugal fidelity.

The Prelude is based upon two themes, first that of Penelope, a melody developed at once in the strings, and the second, plainly descriptive of Ulysses, entering suddenly fortissimo in the horns. The theme of Penelope brings the Prelude to a close. Charles Koechlin remarks of the Prelude that it shows "the heroism of noble expectancy, the sublime fidelity of the wife with her invincible hope: the music is

just this. At the peak of the exaltation of Penelope there appears at first from afar the motive of Ulysses — of a Doric simplicity which certain themes from *Prométhée* have almost foretold, almost outlined. And the development grows entirely from these two themes." Koechlin has been careful to point out that the music is Greek in feeling (*intérieurement Grec*) and not scientifically or modally so. Its "modern" harmony and melody are "fused into a complete unity of conception and of style."

The Opera on its first performance was generally applauded and praised. But one critic, discussing its probable popularity, remarked: "it is no *Madame Butterfly*."

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SYMPHONY NO. 5

By ARTHUR HONEGGER

(For Notes see page 5)

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III January 20

BLOCH.....Baal Shem, Pictures of Chassidic Life, for
Violin Solo and Orchestra
IV February 17

Soloist: RUTH POSSELT

BRAHMS.....Symphony No. 3, in F major, *Op.* 90
II December 9
Tragic Overture, *Op.* 81
II December 9

BRUCKNER.....Symphony No. 7, in E major
IV February 17

DIAMOND.....Symphony No. 3
I November 18

FAURÉ.....Prelude to "Pénélope"
V March 17

FRANCK.....Symphony in D minor
I November 18

HAYDN.....Symphony No. 103, in E-flat major
("The Drum Roll")
III January 20

HONEGGER.....Symphony No. 5
V March 17

MARTINU.....Piano Concerto No. 3
I November 18

Soloist: RUDOLF FIRKUSNY

(First performance in New York)

MOZART.....Symphony No. 39 in E-flat (K. 543)
V March 17

RAVEL....."Daphnis and Chloé," Suite No. 2
V March 17

Rapsodie Espagnole
III January 20

RIVIERViolin Concerto
IV February 17

Soloist: RUTH POSSELT

(First performance in New York)

SCHUMANN.....Overture to "Genoveva"
IV February 17

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
II December 9

SERGE KOUSSEVITZKY conducted the concert of December 9

SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The orchestration includes: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities re-

ceived with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of "Don Giovanni" in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.

the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."



Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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DAPHNIS ET CHLOË — BALLET IN ONE ACT — ORCHESTRAL
FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris; Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

*Serge Lifar, who was a dancer in the Ballet Russe at that time states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." ("*La Revue Musicale*," December, 1938). But the published score bears the date 1911.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloé* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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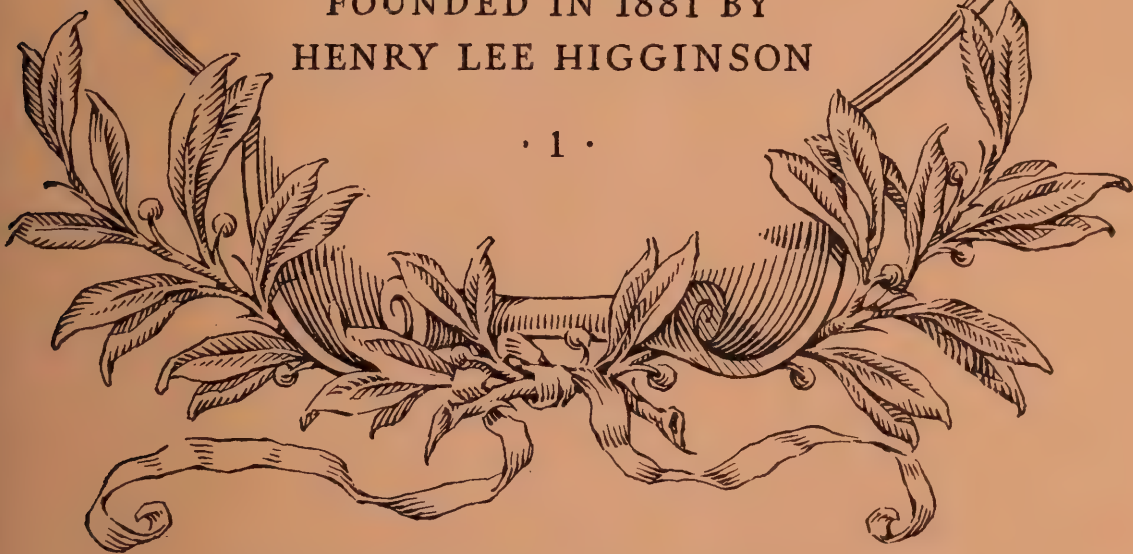
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SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

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Concert Bulletin of the First Concert

FRIDAY EVENING, *November 17*

with historical and descriptive notes by

JOHN N. BURK

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[Seventieth Season, 1950-1951]

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Program

The Seventieth Season will open with the National Anthem

DIAMOND.....Symphony No. 3

- I. Allegro deciso
- II. { Andante
- III. { Allegro vivo
- IV. { Adagio assai
- V. { Allegro con impeto

MARTINUPiano Concerto No. 3

- I. [Allegro]
- II. Andante poco moderato
- III. Moderato

I N T E R M I S S I O N

FRANCK.....Symphony in D minor

- I. Lento; Allegro non troppo
- II. Allegretto
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SYMPHONY NO. 3

By DAVID DIAMOND

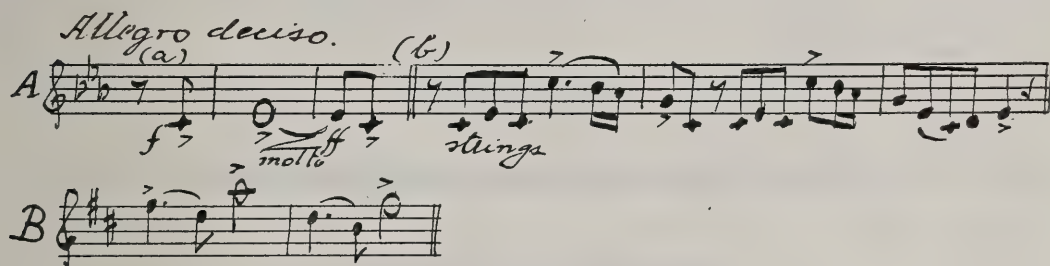
Born in Rochester, New York, July 9, 1915

This Symphony was completed in New York, July 28, 1945.

The following orchestra is required: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, piano, harp, timpani, bass drum, snare drum, tenor drum, xylophone, cymbals, triangle, tubular bell and strings.

The score is dedicated "To my Mother and Father."

MR. DIAMOND writes of this Symphony only that "it consolidates the cyclic form by amalgamating all thematic, harmonic and rhythmic material throughout the five movements. Apart from the principal thematic materials and their development in all movements, two 'motival' themes link together the entire symphony cyclically, appearing in their disguised forms (transposed, retrograde etc.) completely or in fragments A (a) or A (b) or combined with B:"



It could be added that the first movement is the longest and fullest in development; the second movement (andante, 6-8) leads into the scherzo (allegro vivo) which is dominated by a rhythmic figure from the snare drum and other percussion. The melodic fourth movement (adagio) is introduced (and ended) by an elegiac section for divided strings. But before this one hears a "cyclic" motto in rising half notes which becomes the subject of varied treatment in the finale following without a break.

David Diamond's Second Symphony was introduced at these concerts on October 13, 1944, by Serge Koussevitzky, and his Fourth Symphony on January 23, 1948, by Leonard Bernstein (in each case a first performance). His Rounds for String Orchestra were played here April 5, 1946.

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CONCERTO NO. 3 FOR PIANO AND ORCHESTRA

By BOHUSLAV MARTINU

Born December 18, 1890, at Policka, Czechoslovakia

Completed in New York in 1948, this concerto was first performed by the Dallas Symphony Orchestra under the direction of Walter Hendl, November 20, 1949. The soloist was Rudolf Firkusny, to whom the score is dedicated.

The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, tam-tam, snare drum, bass drum, cymbals, triangle and strings.

THE manuscript score reveals that the composer completed the first movement December 31, 1947, the second movement February 15, 1948, and the finale March 10, 1948. Mr. Martinu has written on the last page "J. Masaryk's death," which occurred March 9.

As in his previous music, Martinu has shown no interest in producing music for a virtuoso's display of his technical ability. The piano part is closely integrated with the orchestral texture and is seldom used as a leading or answering voice. The part is mostly in the middle register, largely devoted to filling out the harmonic scheme with repeated figures. There are brief cadenzas in the first two movements and a long one before the end, but in each case the composer has simply written, Bach-like, shifting harmonies through a spinning of repeated figures.

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RUDOLF FIRKUSNY

RUDOLF FIRKUSNY was born in Napajedla, Czecho-Slovakia, February 11, 1912. He entered the State Conservatory in Brno (Brünn), eventually studying piano with Vilam Kurz and Artur Schnabel, composition with Leo Janacek and Joseph Suk. He made his first public appearance at the age of ten with the Philharmonic Orchestra in Prague. His career as pianist first brought him to the United States for a concert tour in 1938. But when his country was occupied in that year he was in Prague, about to depart for a tour of France. He succeeded in keeping his engagements and in December, 1940, was able to return to the United States. In addition to appearances in this country he made a tour of South America in 1943 and of Central America in 1944. He appeared with the Boston Symphony Orchestra, November 2-3, 1945, in the first performances of Menotti's Piano Concerto in F major. On April 18, 1947, he performed the Concerto No. 1 by Brahms; on December 31, 1948, he partook in the first performance of Hanson's Concerto in G major.

ENTR'ACTE

COMPOSERS AND PERFORMERS

By ERNEST NEWMAN

(*London Sunday Times*, October 1, 1950)

IT sometimes happens that a critic is told that he has "been rather hard" on performers. This astonishes him, for he has been innocent enough to believe that if he has erred at all it was on the side of too great tolerance of the mediocre. His first duty, as he conceives it, is towards the composer and the work: the *amour-propre* of the performers is a secondary consideration.

My own position in these matters is beautifully simple. For the best performance obtainable under given conditions I am duly grateful. At the other end of the scale I am happiest at a thoroughly bad performance of a masterpiece, for this sends me out with the comforting conviction that now I know the worst; as I leave the hall or the theatre I chuck death familiarly under the chin and ask him where his sting is now. Yes, a vile performance can have a peculiar fascination for me as a musical pathologist: I understand after it just how the eminent surgeon mentioned by De Quincey must have felt when he rhapsodised professionally about "a beautiful ulcer."

The critic's ideal should be simply that of the composer — only the best is good enough. We have abundant testimony that the great composers, Wagner and Verdi in particular, were exceedingly critical of even the best of the contemporary performers of their works. Each of the two composers I have mentioned was roused to fury every now and then by the complacent blend of vanity and ignorance in some of their so-called "interpreters."

Wagner said bluntly that there was not a single conductor in Germany who could be trusted to discover for himself the right tempo for any passage in his works. Verdi poured out his scorn on the conductors and singers who plumed themselves on "bringing out" all he had put into his music — or even more — and especially on the vain mountebanks of singers who, because they had been honoured

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by him with an invitation to sing in the first performance of one of his operas, fatuously regarded themselves as the “creators” of this or that rôle.

“I want only one ‘creator,’” the old man wrote to Ricordi. “I shall be satisfied if these people will reproduce simply and exactly what I have written. The trouble is that none of them ever do this. I often read in the papers of ‘effects unimagined by the composer’; but I have never come across any of these myself. I do not admit that either singers or conductors are capable of creating; this is a notion that leads to the abyss. . . . A conductor who dares to change the tempi! I hardly think we need to have conductors and singers who can discover new effects [in his scores]. As far as I am concerned I swear that no one has *ever, ever*, even so much as succeeded in bringing out all the effects I had intended. No one! Never, never — neither a singer nor a conductor.”

The critic cannot do better than take to heart these and other outbursts of Verdi and Wagner. If the composer understands his job — and certainly none understood it better than these two, each of whom was not only a creative genius of the first order but knew the practical business of the operatic stage inside out — he has said the first and final word on every point of “interpretation” in his score. None of the prima donna conductors, the coruscating Henrys or Henris or Heinrichs or Enricos of the baton, can improve on that, try as they will, struggle as they will for the centre of the limelight.

Verdi was uncompromisingly critical of his singers. He refused to accept, without an audition, one of the best Italian sopranos of his day for his Desdemona merely on the report that she had been very successful in “La Traviata”: anyone with any aptitude for the stage, he held, could make a success with Violetta. For Desdemona he wanted something more than a perfect larynx. He refused to have Melba — at that time thirty years of age and at her most brilliant — for a Paris production of “Otello”: she was an “artist,” he admitted,

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but, as he politely put it, the part of Desdemona was not suited to her talents.

In an epoch of distinguished singers he could not, when writing "Otello," visualise one of them as capable of realising his ideal of the characters. He did not want mere singers, however gifted in their special line: he wanted also good actors, and, further, people of some literary finesse who could be counted on to realise, and to bring out in performance, the poetic quality of Boito's remarkable libretto. The people of today who contend that the one and only thing needful in opera is good singing would get short shrift from Verdi if he could hear them.

In view of all this, can the critic of the average Verdi performance be justly charged with being hypercritical if he has his mental reservations about what he hears and sees?

SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets à piston, three trombones and tuba, timpani, harp and strings.

ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through

JULES WOLFFERS

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to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire*, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire*, and moved to winged words in behalf of their lovable "*maître*," who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist† and teacher at the *Conservatoire*, who wrote unperformed oratorios and operas in his spare time. And such in-

* D'Indy lists the Symphony as having been begun in 1886.

† D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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deed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes*, which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché*, the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire*, lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.'"

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there

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plenty of applause? To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver*, January 30, 1887. The first part, conducted by Padeloup, consisted of *Le Chasseur Maudit*, the *Variations Symphoniques* (with M. Louis Dièmer), and the second part of *Ruth*. Franck then conducted excerpts from his opera, *Hulda*, and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Padeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *Variations Symphoniques*, which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!' "

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ture to "Egmont"

Berlioz Symphony, "Harold in Italy"
(Primrose); Three Pieces, "Dam-
nation of Faust"; Overture, "The
Roman Carnival"

Brahms Symphonies Nos. **3, 4;
Violin Concerto (Heifetz); Aca-
demic Festival Overture

Copland "El Salon México," "Ap-
palachian Spring," "A Lincoln Por-
trait"

Debussy "La Mer," Sarabande

Fauré "Pelléas et Mélisande," Suite

Foote Suite for Strings

Grieg "The Last Spring"

Handel Largetto (Concerto No. 12);
Air from "Semele" (Dorothy May-
nor)

Hanson Symphony No. 3

Harris Symphony No. 3

Haydn Symphonies Nos. **94, "Sur-
prise" (new recording); 102
(B-flat)

Khatchatourian **Piano Concerto
(Kapell)

Liadov "The Enchanted Lake"

Liszt Mephisto Waltz

Mendelssohn Symphony No. **4 "Ital-
ian" (new)

Moussorgsky "Pictures at an Exhi-
bition"; Prelude to "Khovanstchina"

Mozart Symphonies in E major (26);
A major (29); *B-flat (33); C
major (34); *C major (36); *E-flat
(39); **Serenade for Winds; Over-
tures, "Idomeneo," "La Clemenza
di Tito"; Air from "Magic Flute"
(Dorothy Maynor)

Piston Prelude and Allegro (Organ:
E. Power Biggs)

Prokofieff *Classical Symphony (new
recording); Violin Concerto No. 2
(Heifetz); "Lieutenant Kije,"
Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the
Wolf"; Suite No. 2, "Romeo and
Juliet"; Dance from "Chout";
**Symphony No. 5

Rachmaninoff "Isle of the Dead";
"Vocalise"

Ravel "Daphnis and Chloé," Suite
No. 2 (new recording); Rapsodie
Espagnole; **"Mother Goose" (new
recording); **Bolero

Rimsky-Korsakov "The Battle of Ker-
jenetz"; Dubinushka

Satie "Gymnopédie" 1 and 2

Schubert ***"Unfinished" Symphony
(new recording); Symphony No. 5;
"Rosamunde," Ballet Music

Schumann Symphony No. 1 ("Spring")

Shostakovitch Symphony No. 9

Sibelius Symphonies Nos. 2 and 5;
"Pohjola's Daughter"; "Tapiola";
"Maiden with Roses"

Sousa "The Stars and Stripes For-
ever"; "Semper Fidelis"

Strauss, J. Waltzes: "Voices of
Spring"; "Vienna Blood"

Strauss, R. "Also Sprach Zarathus-
tra"; "Till Eulenspiegel's Merry
Pranks"; *"Don Juan"

Stravinsky Capriccio (Sanromá);
Song of the Volga Bargemen

Tchaikovsky Symphonies Nos. **4,
**5, 6; **String Serenade; Over-
ture "Romeo and Juliet"; "Fran-
cesca da Rimini"

Thompson "The Testament of Free-
dom"

Vivaldi Concerto Grosso in D minor

Wagner Prelude and Good Friday
Spell, "Parsifal"; "Flying Dutch-
man" Overture

Weber Overture to "Oberon"

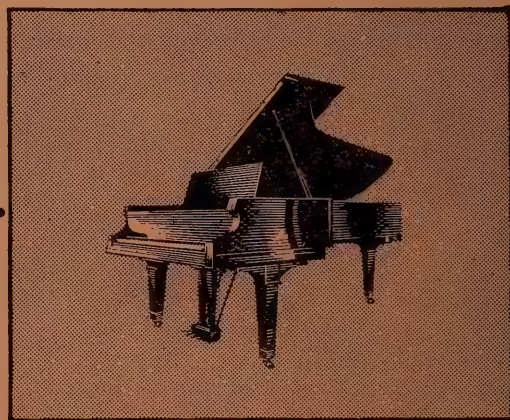
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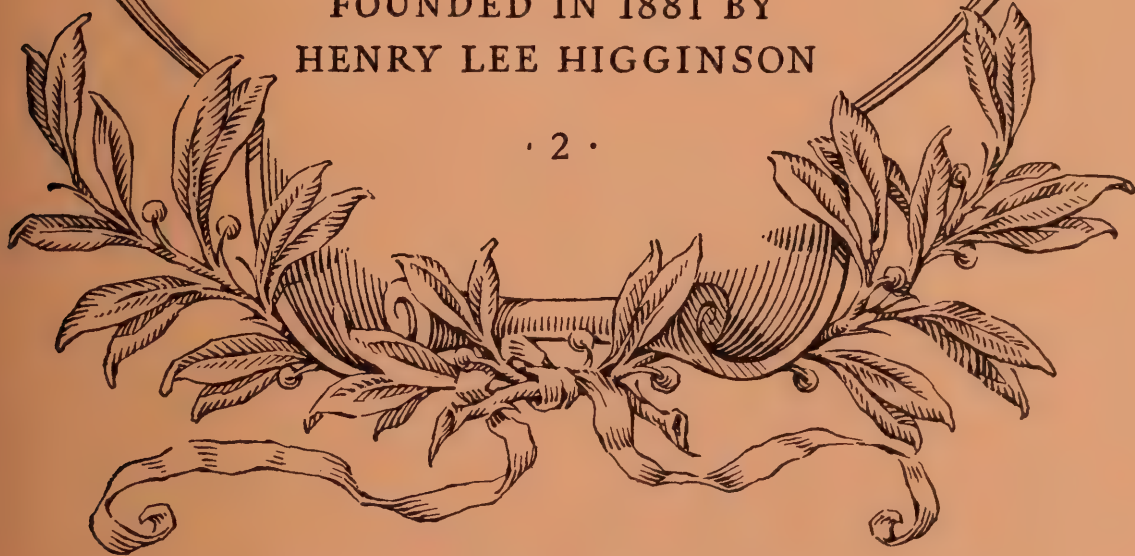
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Concert Bulletin of the Second Concert

FRIDAY EVENING, *December 8*

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY EVENING, DECEMBER 8, at 8:30 o'clock

Program

SERGE KOUSSEVITZKY

(Music Director Emeritus)

Conducting

BRAHMS.....Tragic Overture, *Op. 81*

BRAHMS.....Symphony No. 3, in F major, *Op. 90*

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
 - II. Tempo andante, ma rubato
 - III. } Vivacissimo; Lento e suave
 - IV. } Finale: Allegro moderato
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TRAGIC OVERTURE, *Op.* 81

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna April 3, 1897

The *Tragische Ouvertüre*, like the *Academische Fest Ouvertüre*, was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881.

The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

“ONE weeps, the other laughs,” Brahms said of his pair of overtures, the “Tragic” and the “Academic Festival.” Eric Blom adds, “Why not ‘*Jean* (Johannes) *qui pleure et Jean qui rit?*’” But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, sociable contentment, a *Gemütlichkeit*, so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of “harshness and asperity” and puts it in the company of those “‘character’ overtures which have a genuine right to be called tragic: Handel’s ‘*Agrippina*,’ Beethoven’s ‘*Coriolan*,’ Cherubini’s ‘*Medea*,’ Schumann’s ‘*Manfred*,’ Volkmann’s ‘*Richard III*’ overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms’ overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms’ wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called ‘dead places.’ Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo*, note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost

think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* at the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march.

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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans*,"

whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of \$9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime*, the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-contained dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

•

“The peculiar, deep-toned luminosity” of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial con-

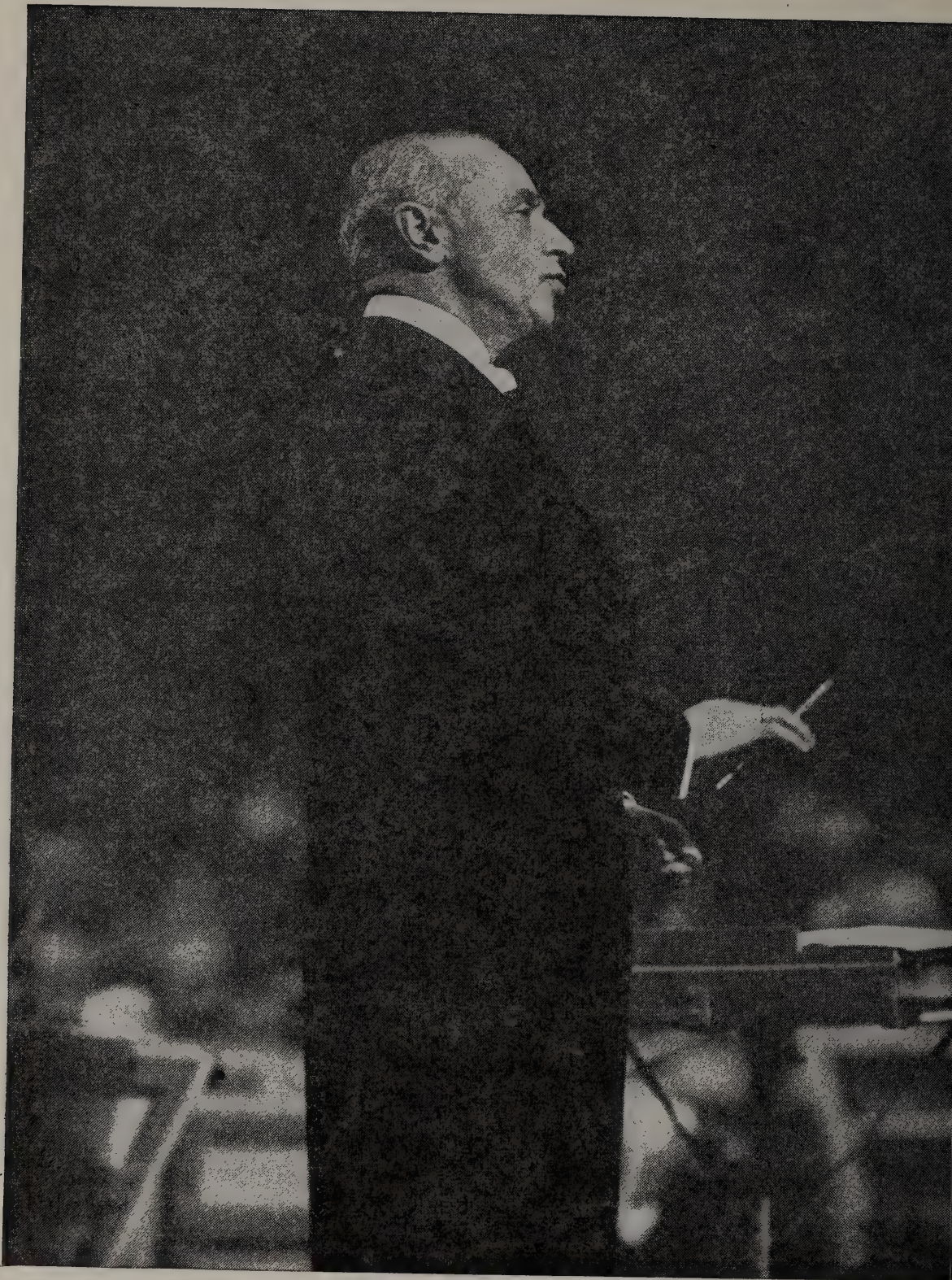
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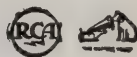
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firmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto*, which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate 'Moll-Dur' nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the 'Dur-Moll' mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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THOSE things with a long past are likely to have a long future. Today begins the 70th season of the Boston Symphony Orchestra. One reason it has flourished in our midst for seventy years is that the musical public here had already been seventy years growing, besides which the cultural soil of a respect for learning and for the arts hereabouts is three-hundred years deep.

Suppose we had in Boston, (and on tour throughout the north-eastern parts of the United States) a repertory theatre company which played nearly the year round the classic masterpieces of the world's drama, ancient and modern, from the past 25 centuries. What we do have is an orchestral equivalent. The art of symphonic music is younger; let us say 200 years old; but the invigorating effect upon hundreds of thousands of minds during the 70 years of our Orchestra's existence is something beyond estimate, beyond money, beyond any scale of tangible values known to man. When money is spoken about in relation to such values, it is only as a means of sustaining life in a body that sustains a life of the spirit in ourselves.

The Boston Orchestra will lose an expected \$165,000 of additional income which would have been the result of tax exemption — the proposed Federal measure ruled out by the national emergency. Without available funds to meet its deficits, the Orchestra, instead of raising the price of tickets, has asked those who renew their season tickets to add twenty percent, as a voluntary gift. Between 80 and 90 percent of them have already done so. The usual privileges of the Friends of the Orchestra will be offered in return for their usual and very necessary contributions to its maintenance. No one who knows the intricate urgencies of such an Orchestra's financial sustainment will question the wisdom of this.

Ideas which come to artists are often symbolic of events on an international scale. At a time when the drawing-together of Western

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Europe and the Americas is an historic event, Mr. Charles Munch, the conductor of the Orchestra, a native of Alsace, a region long symbolic of an harmonious union of the Western European nations, has produced an idea for a wider service and union of our Orchestra for our enormous student population, who come from an equally wide geographical area. In answer to a question raised by three Harvard students, it is announced that Mr. Munch will return to an early tradition of the Orchestra by really open rehearsals on Thursday, beginning in November and averaging about one a month through the season, these for students of conservatories and others at college level, no seats reserved, and the money from such open rehearsals to go to better the pension fund.

The Orchestra's royalties from phonographic records, owing to a dispute between parties entirely outside of its orbit, declined in two years from \$200,000 to \$100,000, but better returns are expected in the coming years. In sum, what we have in our Boston Orchestra is a quality product — which is certainly understating it. The distribution of this product is limited as to number of concerts and number of seats, since this is no time to ask the public for the needed larger auditorium, and a subsidy cannot be counted upon.

The means of sharing this quality product by broadcast with a larger public exists; the receptive public exists; the medium for bringing the two together regularly does not exist. Even as things are, the Boston Symphony Orchestra gives more concerts in more forms for more people than any other. Its primacy continues. This is the language of plain fact. And we who have eaten at the common table of that overearthly banquet know that it is worth all it costs, since in the final accounting such fare can not be paid for at all.

Editorial in the *Boston Globe*, October 6, 1950.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent

fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its

Academy of Music, Brooklyn

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

THIRD CONCERT

Friday Evening, January 19

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Mondays 9:30-10:00 A.M.)

surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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On the announcement that Dr. Koussevitzky would terminate his conductorship in Boston after twenty-five years, he received invitations to conduct orchestras in North and South America, Europe, and the youthful state of Israel. Immediately after the 1949 Berkshire Festival, Dr. Koussevitzky fulfilled his first California engagement — a set of concerts in the Hollywood Bowl. In early October he conducted the Brazil Symphony Orchestra in Rio de Janeiro — his first appearance in South America. Beginning in January, 1950, he fulfilled engagements — lasting into June — in Havana, Israel (debuts in each case), Rome, Brussels, Paris, and London. He had not had the opportunity to conduct in Europe for years. The remark of a critic in Rome is typical: "Although 76, he put into his performance the vigor and enthusiasm of a man of 30, adding to that youthful vigor all the experience of a career of many years."

From July 8 to August 13 last, he conducted at the Berkshire Festival. He flew from New York to Paris on September 21, and within the week had flown to Israel. After filling return engagements there until November, he flew on the sixth of that month to Paris, and thence to New York, arriving the eighth. From November 21 through December 9 he will conduct the Boston Symphony Orchestra at home and on visits to Providence, Newark, New York, Brooklyn, and Washington. Subsequently he will conduct the Israel Philharmonic on its first American tour.

RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Recorded under the direction of CHARLES MUNCH

Beethoven **Symphony No. 7

Ravel **"La Valse"

Brahms **Symphony No. 4

Schubert **Symphony No. 2

Recorded under the direction of
SERGE KOUSSEVITZKY

Bach, C. P. E. Concerto for Orchestra
in D major

Bach, J. S. Brandenburg Concertos
Nos. **1, 2, 3, 4, 5, **6; Suites **1,
2, 3, **4; Prelude in E major

Beethoven Symphonies Nos. 2, *3, **5,
8, and **9; Missa Solemnis; Over-
ture to "Egmont"

Berlioz Symphony, "Harold in Italy"
(Primrose); Three Pieces, "Dam-
nation of Faust"; Overture, "The
Roman Carnival"

Brahms Symphonies Nos. **3, 4;
Violin Concerto (Heifetz); Aca-
demic Festival Overture

Copland "El Salon México," "Ap-
palachian Spring," "A Lincoln Por-
trait"

Debussy "La Mer," Sarabande

Fauré "Pelléas et Mélisande," Suite

Foote Suite for Strings

Grieg "The Last Spring"

Handel Largetto (Concerto No. 12);
Air from "Semele" (Dorothy May-
nor)

Hanson Symphony No. 3

Harris Symphony No. 3

Haydn Symphonies Nos. **94, "Sur-
prise" (new - recording); 102
(B-flat)

Khatchatourian **Piano Concerto
(Kapell)

Liadov "The Enchanted Lake"

Liszt Mephisto Waltz

Mendelssohn Symphony No. **4 "Ital-
ian" (new)

Moussorgsky "Pictures at an Exhi-
bition"; Prelude to "Khovanstchina"

Mozart Symphonies in E major (26);
A major (29); *B-flat (33); C
major (34); *C major (36); *E-flat
(39); **Serenade for Winds; Over-
tures, "Idomeneo," "La Clemenza
di Tito"; Air from "Magic Flute"
(Dorothy Maynor)

Piston Prelude and Allegro (Organ:
E. Power Biggs)

Prokofieff *Classical Symphony (new
recording); Violin Concerto No. 2
(Heifetz); "Lieutenant Kije,"
Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the
Wolf"; Suite No. 2, "Romeo and
Juliet"; Dance from "Chout";
**Symphony No. 5

Rachmaninoff "Isle of the Dead";
"Vocalise"

Ravel "Daphnis and Chloé," Suite
No. 2 (new recording); Rapsodie
Espagnole; ***"Mother Goose" (new
recording); **Bolero

Rimsky-Korsakov "The Battle of Ker-
jenetz"; Dubinushka

Satie "Gymnopédie" 1 and 2

Schubert ***"Unfinished" Symphony
(new recording); Symphony No. 5;
"Rosamunde," Ballet Music

Schumann Symphony No. 1 ("Spring")

Shostakovitch Symphony No. 9

Sibelius Symphonies Nos. 2 and 5;
"Pohjola's Daughter"; "Tapiola";
"Maiden with Roses"

Sousa "The Stars and Stripes For-
ever"; "Semper Fidelis"

Strauss, J. Waltzes: "Voices of
Spring"; "Vienna Blood"

Strauss, R. "Also Sprach Zarathus-
tra"; "Till Eulenspiegel's Merry
Pranks"; *"Don Juan"

Stravinsky Capriccio (Sanromá);
Song of the Volga Bargemen

Tchaikovsky Symphonies Nos. **4,
**5, 6; **String Serenade; Over-
ture "Romeo and Juliet"; "Fran-
cesca da Rimini"

Thompson "The Testament of Free-
dom"

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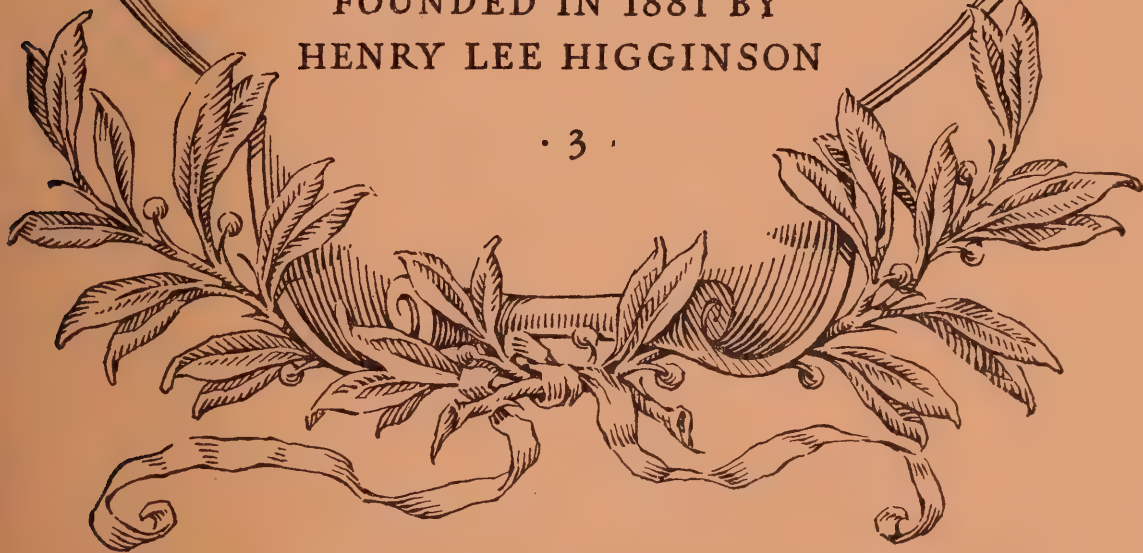
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BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• 3 •



SEVENTIETH SEASON

1950-1951

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and the PHILHARMONIC SOCIETY OF BROOKLYN

1950—1951

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SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Third Concert

FRIDAY EVENING, *January 19*

with historical and descriptive notes by

JOHN N. BURK

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Speaking of Wild Games

You can name them all . . . "Seven card stud with the low card in the hole wild" . . . "Spit in the ocean" . . . "Baseball" . . . "Blackjack" . . . but when it comes to wild games, there's nothing that measures up to "People." Yes, "People," a game of chance.

What makes this game so wild is that it seems so tame. You feel absolutely sure you're going to win . . . you can't lose. You have anywhere from a handful to hundreds of people working for you. They're the finest, most honest people you've ever known. You'll bet your bot-

tom dollar on it. Then *socko!* . . . in comes the auditor and lets you know that someone has been cheating.

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

THIRD CONCERT

FRIDAY EVENING, JANUARY 19, at 8:30 o'clock

Program

HAYDN.....Symphony No. 103, in E-flat major,
("The Drum Roll")

- I. Adagio; Allegro con spirito
- II. Andante
- III. Minuet
- IV. Finale: Allegro con spirito

RAVEL....., Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

I N T E R M I S S I O N

BERLIOZ.....Fantastic Symphony, *Op. 14A*

- I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

BALDWIN PIANO

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SYMPHONY IN E-FLAT, No. 103

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

Composed in 1795 for the Salomon concerts in London (and numbered 8 in the catalog of the Philharmonic Society of London), this symphony was first performed in that year at a date not ascertainable.

Two clarinets are used in this score and likewise (in twos) flutes, oboes, bassoons, horns, trumpets, together with timpani and strings.

THIS symphony is identified in Germany as the "*Paukenwirbel*," as distinguished from the "*Paukenschlag*," or "Drum Stroke" Symphony, No. 94, known in English as "The Surprise." The "drum roll" which gives the Symphony No. 103 its name appears in the very first bar.* The introduction, with its somber and mysterious theme, first heard from the basses, ends on a breathless pianissimo, suddenly dispelled by the lively main theme in 6-8. This is fully stated before the second subject, in the character of a German dance, ends the exposition. In the full development, rich in detail, there may be detected in the nineteenth measure, after a fermata, the introductory theme again in the basses, but in the quicker tempo and in a sudden pianissimo. Before the coda Haydn sets a new precedent (to be pursued later to significant ends by Beethoven) when he repeats the opening of the adagio introduction (ushered in as before with a drum roll).

The slow movement is Haydnesque in the use of two distinct themes, separately varied (recalling the beautiful Andante in F minor for piano solo). The first theme is in C minor, the second in C major in which mode, after many adventures including an ornamental violin solo, the movement ends.

The minuet, with a formal and ceremonious leaping theme and staccato rhythmic accentuation, finds a graceful foil in a gently flowing trio. The finale builds upon a two-part harmony by the horns and a sprightly theme from the strings which is at once combined with it.† A verbal description would be left behind in attempting to follow the

* This announcing drum roll, in the current Breitkopf and Härtel and other editions, is marked < pp. >. But in the first Breitkopf and Härtel edition, published in Haydn's lifetime and supervised by his pupil Neukomm, under the composer's sanction (1806), it has ff over the drum roll with no indication to swell and diminish, this both in the first bar, and in its recurrence. If this was Haydn's wish, did he act according to his own sober judgment, or with a sly purpose of bringing his British audience sharply to attention by another "surprise" device? The autograph score has no dynamic indication at this point.

† Karl Geiringer refers to this horn theme as a "counterpoint to the main idea" and marks in the combination "a striking resemblance to the beginning of the finale in Mozart's Jupiter Symphony."

quick changes, sudden inventions and marvelous counterpoints through which this theme dances. The horn harmony which holds to its basic uses finally becomes a trumpet proclamation.

Philip Hale once described in these programs the early performances of Haydn in Boston:

Haydn's symphonies were played in the United States at the end of the eighteenth century: in New York as early as 1782; in Philadelphia in 1786; in Charleston and Baltimore in 1793; in Hartford in 1795; in Boston in 1792.* The symphonies, sometimes called "overtures" or "full pieces," were very seldom identified, nor is it certain that in all cases all the movements were performed. "La Reine" and "La Chasse" were played in New York (1793-94). On a Boston program the composer's name was spelled "Aiden." The spelling "Heyden" was not uncommon in other cities. William Foster Apthorp says in his Boston Symphony Program Book of April 13-14, 1900, that the "Military" was one of the first symphonies by Haydn to be given in Boston; its first performance here dated back somewhere in the thirties of the last century. The symphony was very popular for some years, but it fell into neglect. Mr. Apthorp also wrote when the "Surprise" Symphony (B. & H. No. 6) was performed by Julien's famous orchestra in Boston, during the season of 1853-54, that Julien chose the second movement as one of his battle horses, on account of the full orchestra's crash on a fortissimo chord after each period of the theme given out by the strings. "To make the surprise still more surprising, he added an enormous bass drum, the largest, I believe, ever seen in this country up to the time."

The program of the concert given for "Mons. Jacobus Pick's benefit at Concert Hall on November 27, 1792, reads curiously today:

"A Grand Symphony, composed by Haydn. Song by a lady. A Sonata on the Piano Forte, by a young lady. A Flute Concerto, by

* See O. G. Sonneck's "Early Concert Life in America" (1731-1800).

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a Gentleman amateur. A Song by Mons. Pick. A Grand Symphony, composed by Pleyel. The Song of Belisarius, by Mr. Powell. A Grand Overture. A Grand Symphony by Fils. Song by a lady. A Hautboy Concerto by Mr. Stone. A Quintetto, composed by Pleyel and performed by the Gentlemen amateurs of Boston. Several pieces on the Harmonica, by Mons. Pick. A Grand Overture. The subscription to be one dollar — each subscriber to be entitled to one lady's ticket."

Mons. Pick advertised his wish to teach the principles of vocal music by note; nearly all orchestral instruments; he had "made the science of music his study at the Academy of Bruxelles."

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RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The "*Rapsodie Espagnole*," composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: **timpani**, **bass drum**, **cymbals**, **side drum**, **triangle**, **tambourine**, **gong**, **xylophone**, **celesta**, and two harps. The work is dedicated to "*Mon cher Maître*, Charles de Bériot."

THE "*Rapsodie Espagnole*" was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the "*Alborada del Gracioso*" as a piano piece, and the "*Habanera*" from "*Les Sites Auriculaires*," for two pianos. As he transformed the "*Alborada*" into bright orchestral dress, so he incorporated the "*Habanera*" as the third movement of the "*Rapsodie Espagnole*."

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the "*Habanera*" for two pianotortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with synco-pation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a *fortissimo* close.

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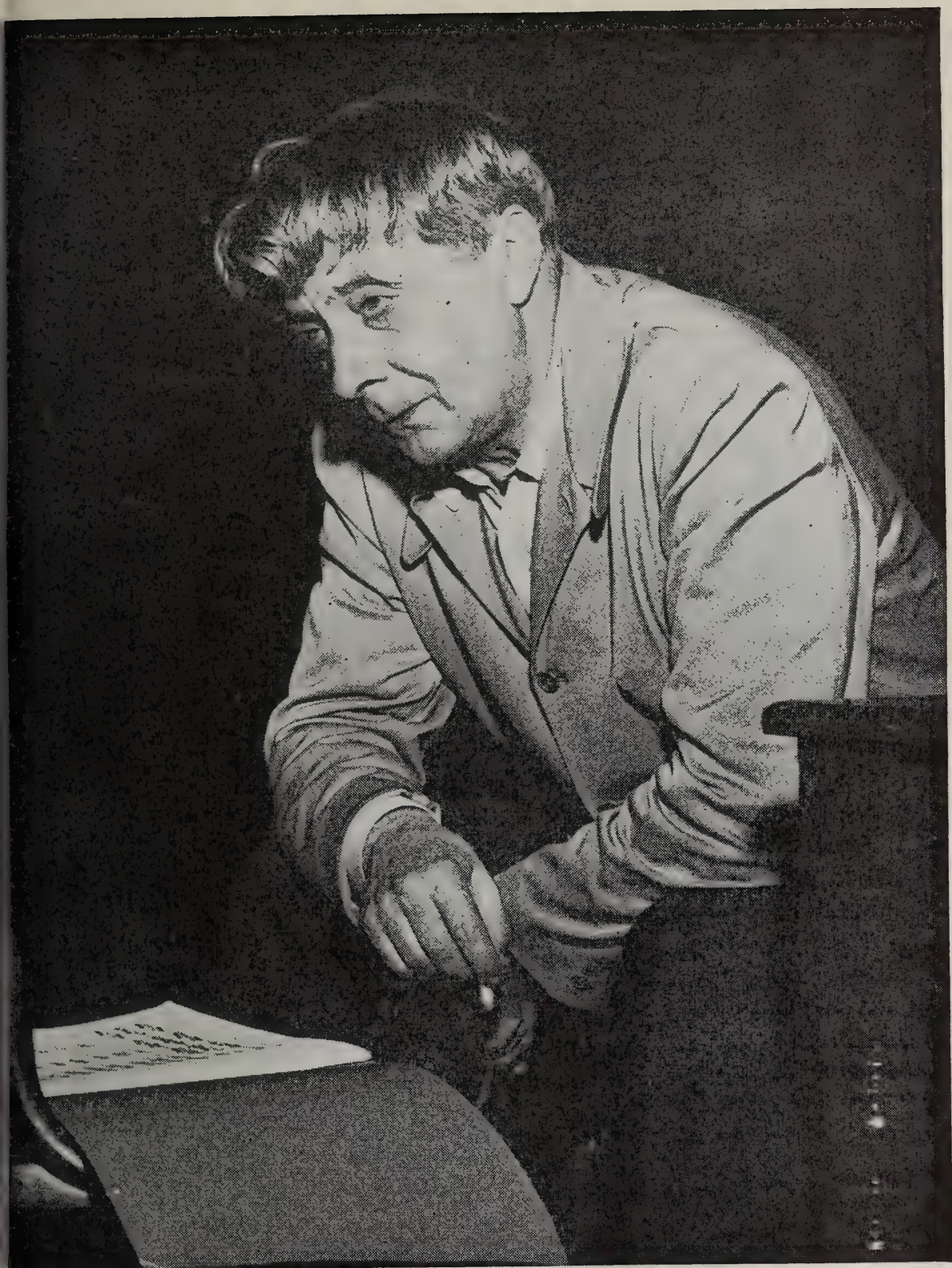
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Op. 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: *The Fantastic Symphony* and *Lélio; or, The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons*, two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his *Memoirs*; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more fright-

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ful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's *Tales* filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination?

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

† *Berlioz and the Romantic Century*, 1950.

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The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

~

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe*, which opens the main body of the movement and which is to recur, transformed; in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination — a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name — Estelle — were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

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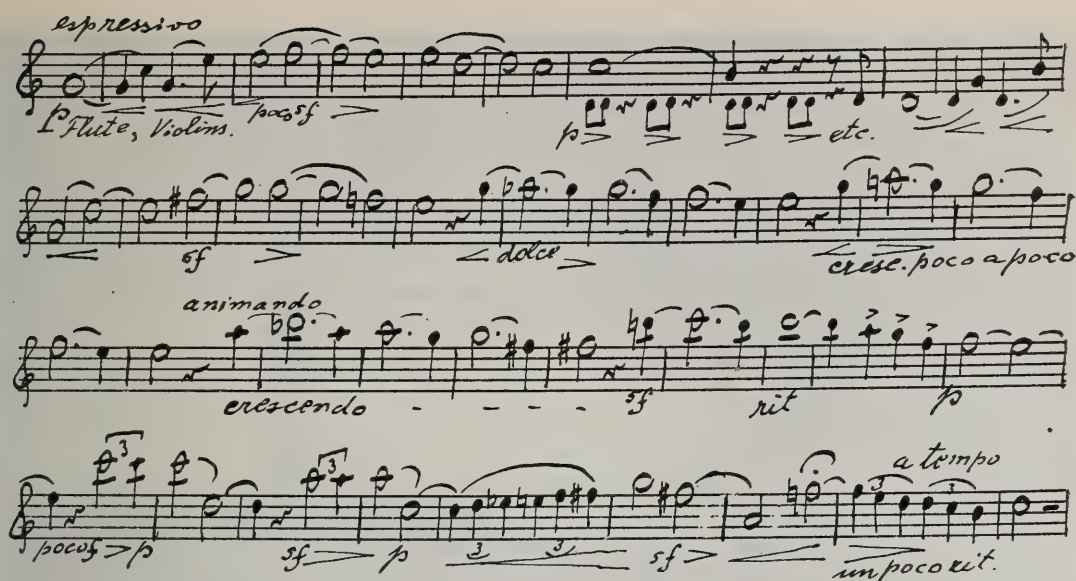
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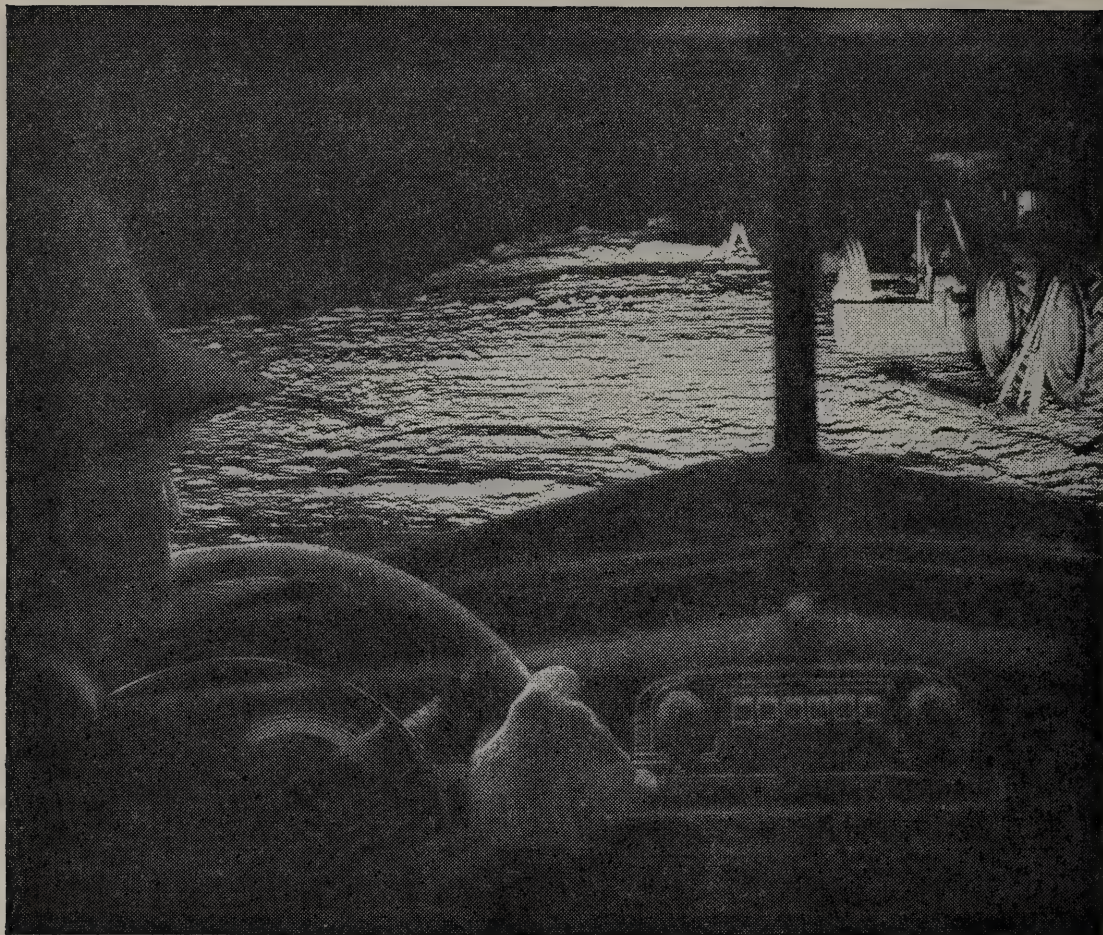
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The first movement, like the slow movement, which makes full use of the *idée fixe*, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the "valse" then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell



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of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe*, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe*, heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat*, is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled "*Ronde du Sabbat*," where it is ingeniously combined with the *Dies Irae*.

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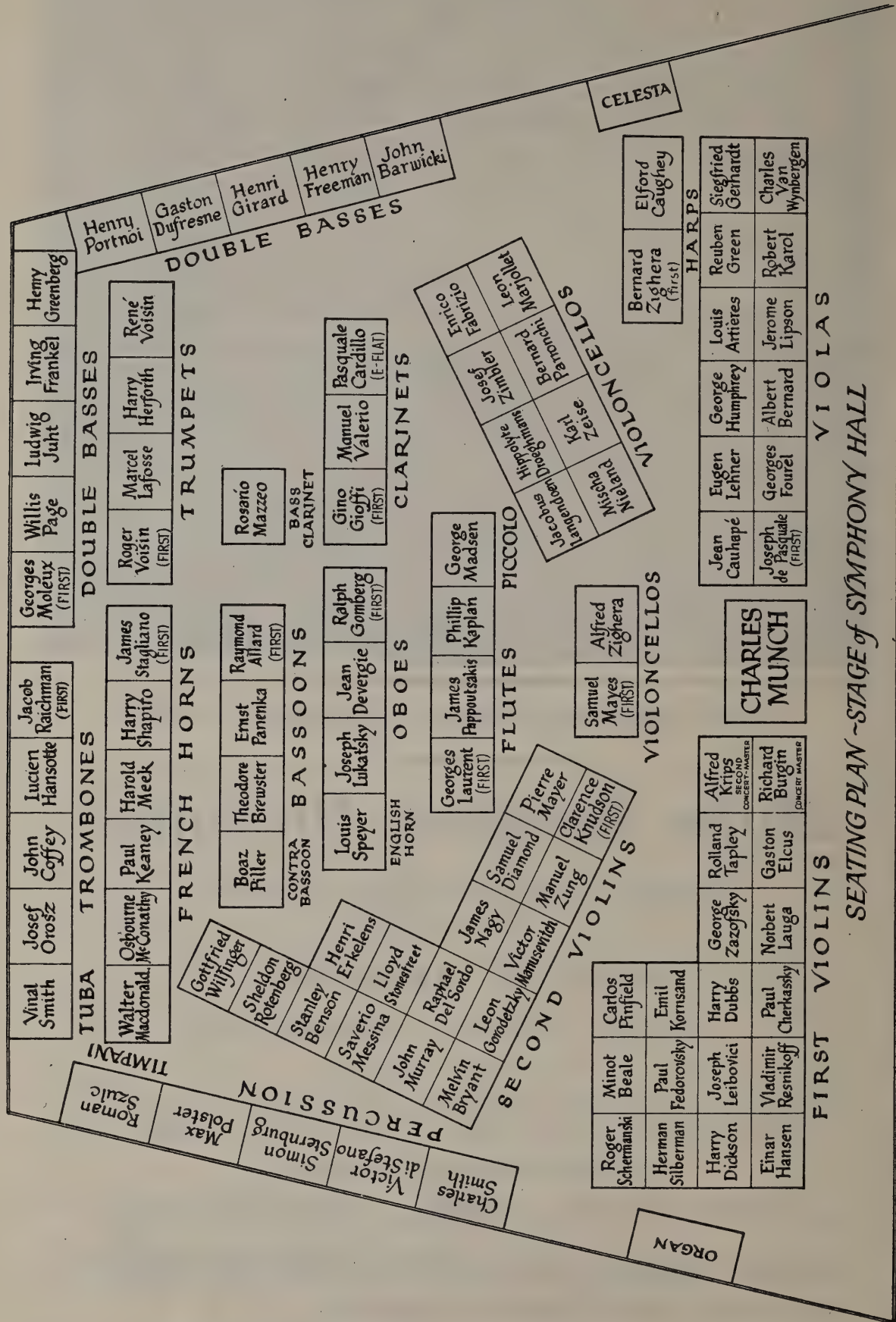
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Schubert **Symphony No. 2

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 8, **9; Missa Solemnis, *Overture
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Berlioz Symphony "Harold in Italy"
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Brahms Symphonies Nos. **3, 4: Vi-
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Copland "El Salon México"; "Appa-
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 trait" (Melvyn Douglas)

Debussy "La Mer"

Grieg "Spring"

Handel Largetto (Concerto No. 12);
 Air from "Semele" (Dorothy May-
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 No. 2; Rapsodie Espagnole;
 **"Mother Goose" Suite; **Bo-
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Sibelius Symphony No. 2

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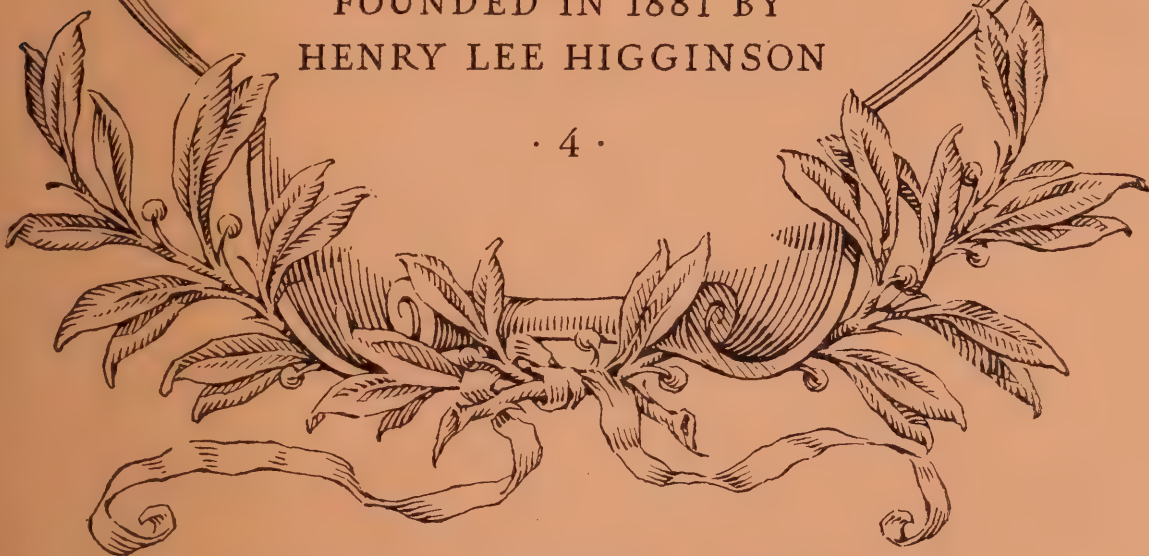
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Concert Bulletin of the Fourth Concert

FRIDAY EVENING, *February 16*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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FRIDAY EVENING, FEBRUARY 16, at 8:30 o'clock

Program

SCHUMANN.....Overture to "Genoveva"

RIVIER.....Violin Concerto
Allegro non troppo — Lento molto — Allegro violento

BLOCH.....Baal Shem, Pictures of Chassidic Life, for
Violin Solo and Orchestra
Vidui (Contrition)
Nigun (Improvisation)

INTERMISSION

BRUCKNER.....Symphony No. 7, in E major
I. Allegro moderato
II. Adagio: Sehr feierlich und langsam
III. Scherzo: Allegro; Trio: Etwas langsamer
IV. Finale: Bewegt, doch nicht schnell

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By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Genoveva, an opera in four acts to a text of Robert Reinick, rewritten by the composer, was composed in 1847 and first performed at Leipzig, June 25, 1850. The opera was produced in various opera houses of central Europe in the seventies and eighties. It is now seldom performed.

The overture was performed at the Gewandhaus concerts in Leipzig, February 25, 1850, at a pension fund concert conducted by Schumann. It was performed for the first time in Boston at a concert of the Harvard Musical Association, March 1, 1866.

The overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

COMPOSERS like Schubert, Schumann, Mendelssohn or Brahms, lacking a sufficient instinct for the theater, sometimes nourished secret or avowed ambitions to compose operas, that broad avenue to possible fame and fortune. Schubert made attempts, while the self-critical Mendelssohn and Brahms knew better than to step out of the chamber or concert hall where they were in their own element. Schumann with his literary turn of mind tried once to achieve an opera, and put his heart into a single, protracted effort. He had written to Griepenkerl as early as 1842, "Do you know what is my morning and evening prayer as an artist? GERMAN OPERA. There's a field for work." Schumann played with thoughts of various famous subjects which have since been treated by others: *Maria Stuart*, *Till Eulenspiegel*, *Faust*, the *Nibelungenlied*, *Sakuntala*. When he asked Reinick in 1847 to make a libretto out of the drama of *Genoveva*, he was aware of Tieck's drama, *Leben und Tod der Heiligen Genoveva*, and Hebbel's drama *Genoveva* of 1843. He reshaped Reinick's libretto to his musical purposes and called upon Hebbel to help solve his difficulties, but Schumann in 1847 was morose and uncommunicative, and Hebbel, visiting him in Dresden, departed baffled. Schumann, who had recently listened to a reading by Wagner of his projected *Lohengrin* without understanding how such a text could be set to music at all, was at last compelled to work out his own quite by himself.

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CONCERTO FOR VIOLIN AND ORCHESTRA

By JEAN RIVIER

Born at Villemomble, Seine, July 21, 1896

This concerto was published in 1948. The orchestral score calls for the following instruments in pairs: flutes, oboes, clarinets, bassoons, horns, trumpets, trombones; also harp, celesta, cymbal, triangle, wood-block and strings.

THE three movements of the concerto are played without pause. The first movement, in triple time, leads by means of an unaccompanied passage for the soloist into the *lento molto*, 4/4, a brief slow movement which twice reaches a climax of intensity before the soloist again introduces the finale, *allegro violento*, incisive, rhythmic and containing a considerable *cadenza*.

Jean Rivier was delayed in his musical development by the First World War in which he served throughout. He suffered from the gas warfare of 1918 and was unable to enter the Conservatoire until 1922. There he became a pupil of Caussade. He was founder, together with Henry Barraud, of the society of composers called the *Triton*. The *Triton*, without an avowed æsthetic credo, has been described by Cecil Smith in the programs of the New York Philharmonic-Symphony Society. "Under the auspices of this group a variety of concerts was given which brought increased prominence, not only to Rivier and Barraud, but to the international coterie of Austrian, Rumanian, Hungarian and Czech composers associated with them. Its members were chiefly devoted to a course of moderation, preferred to avoid equally the ardent mysticism latterly espoused by Olivier Messiaen and his group known as *La Jeune France*, the confirmed Stravinskyism of the Nadia Boulanger-Jean Françaix circle and the twelve-tone leanings of the atonalist followers of René Leibowitz." The music of Rivier has been described by Henri Sauget in the program of a festival of contemporary French music presented by the Juilliard School of Music, November 30 to December 3, 1948. "Jean Rivier's temperament dictates all manner of emotional gradations, from the climactic to the intimate and tender, and he is not notable for any special selectivity in his style, whether idiomatically or formally. His formal *métier* is

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most unspecific; he will compose in any form from operetta to oratorio with equal assurance, following his own caprice and humor of the moment without inhibition."

Rivier's *Ouverture pour un Don Quichotte* was performed at these concerts on January 24, 1936, when Dmitri Mitropoulos was guest conductor. Other of the composer's works have been played by various orchestras of the United States. They include four symphonies, *Ouverture pour une Opérette imaginaire*, three *Pastorales* for small orchestra, *Paysage pour une Jeanne d'Arc à Domrémy*, *Danse du Tchad*, five *Mouvements brefs*, *Divertissement dans le style opérette*, four *Portraits de Peintres*, *Rapsodie Provençale*. In addition to the Violin Concerto, there is a Burlesque for Violin and Orchestra, *Rapsodie* for Cello and Orchestra, and a Concertino for Viola and Orchestra. The list of chamber music is likewise considerable.

RUTH POSSELT

RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestra in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Pittsburgh, and Indianapolis. Miss Posselt has performed with the Boston Symphony Orchestra Violin Concertos by Tchaikovsky, Dvořák, Lalo, Bach and Mozart (Bach-Mozart Festival), and has introduced to these concerts the concertos of Hill, Bosmans ("*Concertstuk*"), Piston, Barber, and Dukelsky. She gave the first American performance of Hindemith's Concerto, with this Orchestra, April 19, 1940, repeating it February 7, 1947.

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BAAL SHEM, THREE PICTURES OF CHASSIDIC LIFE,
FOR VIOLIN SOLO AND ORCHESTRA

By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

Bloch composed *Baal Shem* as music for violin solo with piano accompaniment in 1923, a form in which it has been widely played. In 1939 he rewrote the score with an orchestral accompaniment of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, timpani, cymbals, triangle, harp, celesta, glockenspiel and strings.

THE solo voice throughout is insistent, penetrating and hence commanding. In the opening movement, the lone voice is at first calm, but grows in intensity to a background of orchestral chords. In the second movement (the improvisatory Nigun) the solo part is more imperious, more rhapsodic, speaking often in free, cadenza-like passages in alternation with the *tutti*. The third movement is omitted in this performance.

Baal-Shem-Tov (1700–1760) was a popular religious leader (the name signifies a “good master of the Holy name”) who wrought miracles of healing. Although he was versed in Talmudic law, he was a simple tradesman turned hermit, a man of the people, who appealed to them directly, a spokesman of reaction to the forbidding authority and unapproachability of the official church. The movement grew into what has been called a “modern” Chassidim, although it was entirely different from the Chassidic priesthood of ancient, pre-Christian times which established a rigid Hebraic orthodoxy against Hellenic incursions. The Chassidism of Baal-Shem-Tov, according to the Columbia Encyclopedia, “developed out of opposition to the inflexible rationalism of the Talmud, and is characterized by a religious frenzy, a belief in miracles and in the immediate approach of the Messiah, emotional exaltation in prayer, and communion with God through ecstasy. These doctrines exercised a great appeal for the uneducated masses and spread with great rapidity — the Polish nobility, and the poor Jews and Gentiles alike came to Baal-Shem-Tov for miracles. He believed in worshipping God joyously, and led others to

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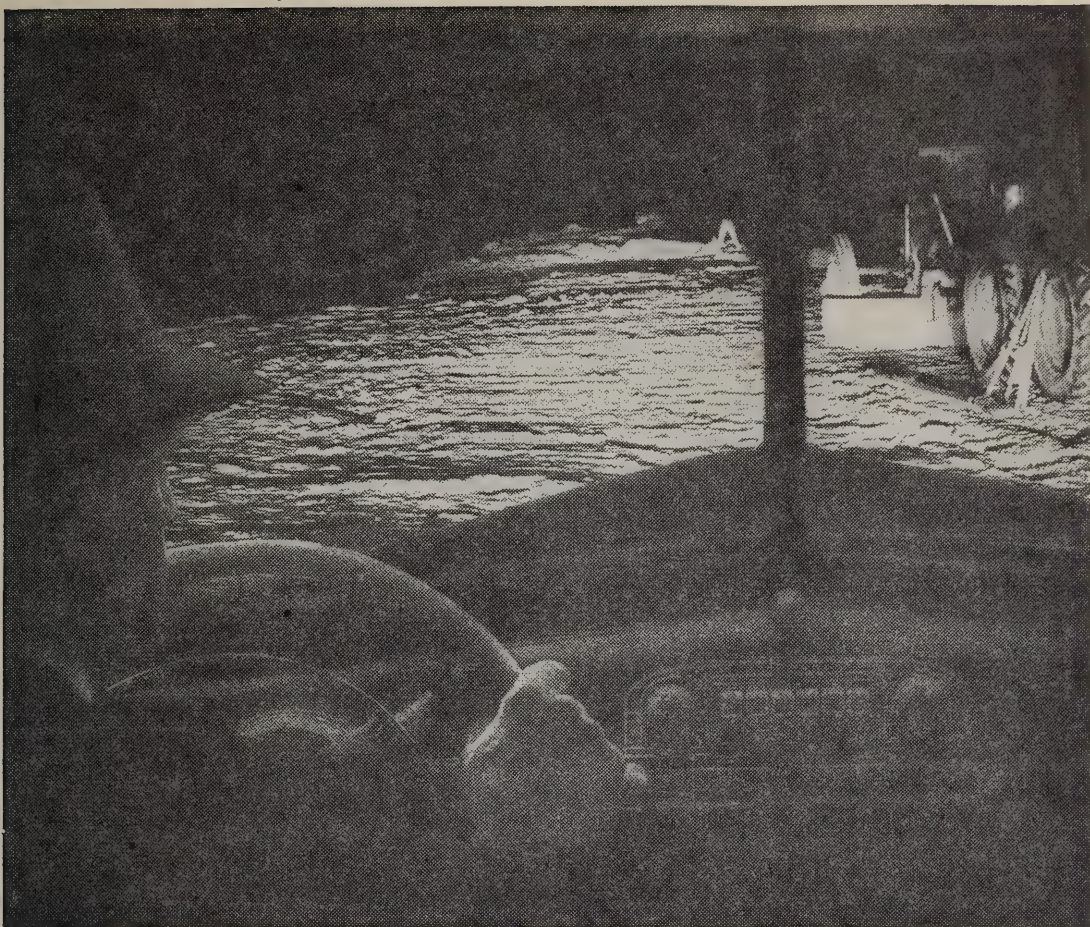
The Employers' *Musical Corner*

IN performing the works of various modern composers, The Boston Symphony has sometimes been required to employ unusual devices. For example, an automobile siren and a fourteen inch railroad rail are called for in the score of Amfitheatrof's tone poem, "American Panorama." A high frequency buzzer is heard in Philip James' "Station WGZBX." In Mossolov's "Soviet Iron Works," a length of sheet metal on the wall is shaken. Charles Loeffler's "Memories Of My Childhood," uses a harmonica. The clicking of a telegraph key is heard in Samuel Barber's "Air Forces" Symphony, while Respighi's "Pines of Rome" includes the recording of a nightingale singing. Hardly to be classed as musical instruments, these devices nevertheless contribute dashes of spice to the scores.

MUSIC QUIZ

Can you name two deaf composers?

1. Ans. Beethoven
2. Ans. Smetana



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believe that man is nearest to God when he rejoices, not when he sorrows, wherefore it is well to eat, drink, and make merry, that one may come close to God. Baal-Shem-Tov also taught that the doors of repentance are always open, so that one's occasional sins should not make him despair; and that learning is not necessary to gain favor with God — that the prayers of the unlettered, if they are unhappy, are as acceptable as those of the learned. This new idea gave great comfort to the ignorant workers who had no opportunity or time to study Hebrew, and who had felt that God was far from them and inaccessible. Baal-Shem-Tov's disciples showered him with presents, and the leader distributed everything to the poor."

Ernest Bloch once wrote of the Jewish strain in his music, contributing to an article in *Musica Hebraica* by Mary Tibaldi-Chiesa, published in Jerusalem in 1938:

"In my work termed 'Jewish' — my Psalms, *Schelomo, Israel, Three Jewish Poems, Baal Shem*, pieces for the cello, *The Sacred Service, The Voice in the Wilderness* — I have not approached the problem from without — by employing melodies more or less authentic (frequently borrowed from or under the influence of other nations) or 'Oriental' formulae, rhythms or intervals, more or less sacred!

"No! I have but listened to an inner voice, deep, secret, insistent, ardent, an instinct much more than cold and dry reason, a voice which

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seemed to come from far beyond myself, far beyond my parents . . . a voice which surged up in me on reading certain passages in the Bible, Job, Ecclesiastes, the Psalms, the Prophets. . . .

"This entire Jewish heritage moved me deeply, it was reborn in my music. To what extent is it Jewish, to what extent is it just Ernest Bloch, of that I know nothing. The future alone will decide."

The Jewish element in Bloch's music has been discussed by Ernest Newman (in the *Sunday Times*, December 28, 1941):

Some Jewish writers deny that Bloch is in the proper sense of the term a "Jewish composer," because his art is not rooted in the traditional music of his race. "He does not turn to real Oriental or Jewish music for themes," says Alfred Einstein, "but tries to construct the character and the spirit of his race out of himself"; while Idelsohn insists that Bloch is "the refutation of the . . . unthinkingly accepted present-day opinion that the musician, unconscious and ignorant though he be of his people's music and folklore [as, we are given to understand, Bloch is], yet instinctively manifests these racial expressions. . . . Not through composers without Jewish background, and without being imbued with their people's folk-song, has Jewish music left any unique impression upon general art-music." This is a domestic matter which it must be left to Jews to decide in their own way, though to me the thesis seems to deny, by implication, that Debussy's music can "leave any impression upon general art-music" because it is not "imbued" with French folk-song.

But whether Gentiles are right or wrong in imagining that Bloch's music speaks the pure authentic language of Jewry does not matter in the least. What really matters to us is that Bloch re-endows music with certain resources which it had gradually lost. One of these is the melodic freedom which began to disappear from European music when, during the early Middle Ages, the Northern mentality, with its bent towards the more obvious modes of musical symmetry, began to oust the Oriental bent towards arabesque. The long struggle ended with the complete victory of rhythmical or "measured" over "non-measured" song — of the simplest verse-music, as it were, over prose-music — and the universal acceptance of the two-or four-bar phrase as the only norm for melody. In "Schelomo" in particular Bloch recaptures the rhythmic freedom of other lands and other times: the melodies run their course untrammelled by considerations of regularly recurring stresses, and launch out into all kinds of luxuriant foliations of a type the secret of which music once possessed but has long lost.

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SYMPHONY NO. 7 IN E MAJOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824;

died at Vienna, October 11, 1896

The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was at Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, January 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Dr. Koussevitzky, October 26, 1934, March 6, 1936, October 20, 1939 and April 22, 1949.

The orchestra required consists of the usual wood winds in two's, in the brass four Wagnerian tubas and one bass tuba, in addition to the customary horns and trumpets.

The score bears the dedication: "To his Majesty, King Ludwig II of Bavaria, in deepest reverence."

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught at Vienna under the shadow of virtual banishment from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure

of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?' "

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."

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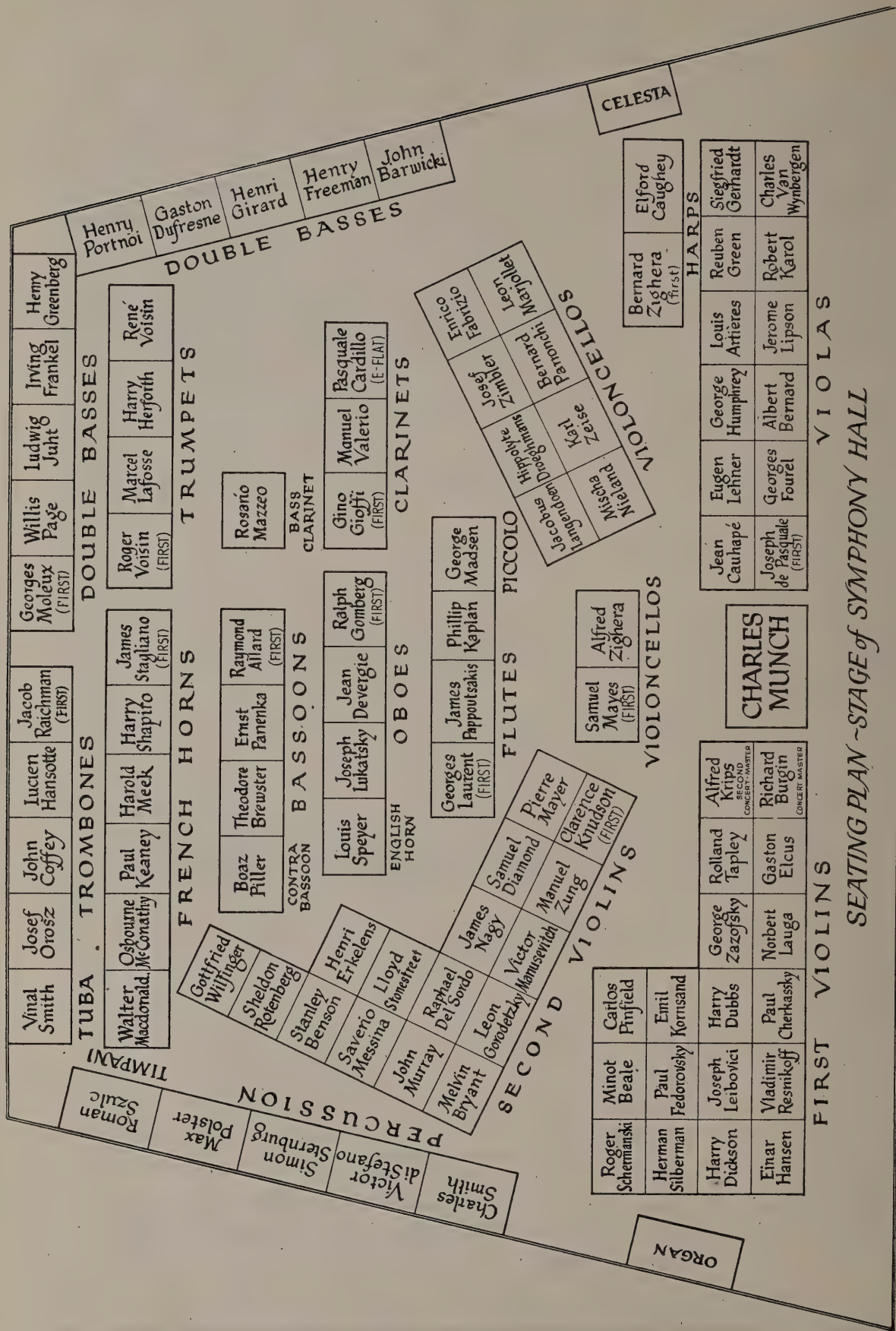
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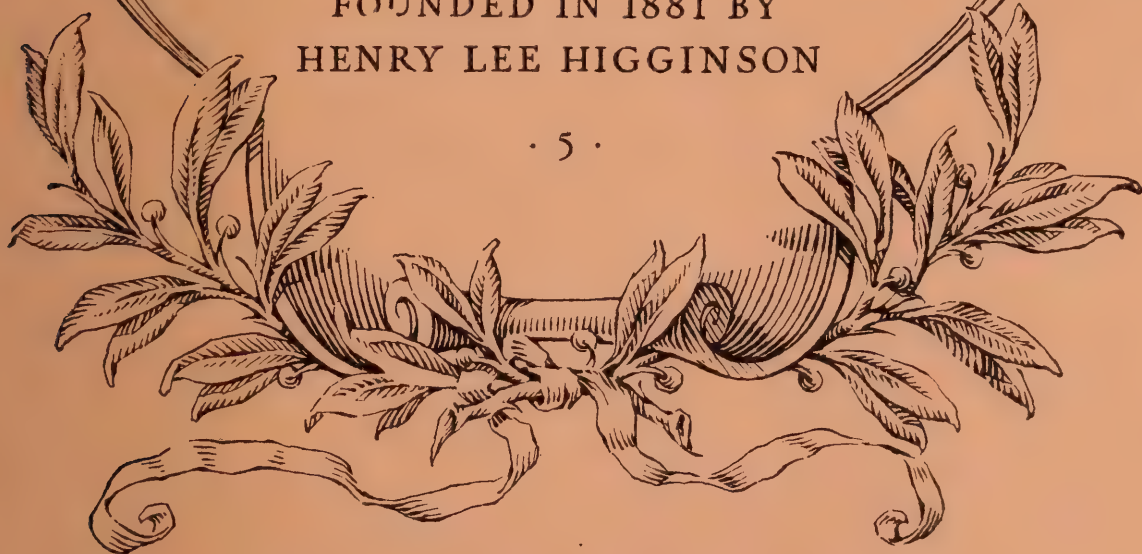
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with historical and descriptive notes by

JOHN N. BURK

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IN THE SHED:—

Series A: Charles Munch

Thursday Evening, July 26: Weber, Overture to "Oberon"; Schumann, Fourth Symphony; Berlioz, Fantastic Symphony.

Saturday Evening, July 28: Beethoven, Overture to "Fidelio"; Brahms, Second Piano Concerto (Soloist: CLAUDIO ARRAU); Prokofieff, Sixth Symphony.

Sunday Afternoon, July 29: Barber, Overture to "The School for Scandal"; Copland, "Quiet City"; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to "Genoveva"; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, "Don Juan"; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarneri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Beethoven, Sixth Symphony ("Pastorale") Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Honegger, Fifth Symphony; Brahms, Second Symphony.

Programs subject to change

Academy of Music, Brooklyn

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FIFTH CONCERT

FRIDAY EVENING, MARCH 16, at 8:30 o'clock

Program

FAURÉ.....Prelude to "Pénélope"

HONEGGER.....Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

MOZART.....Symphony in E-flat major (Koechel No. 543)

- I. Adagio; Allegro
- II. Andante
- III. Menuetto; Trio
- IV. Finale: Allegro

RAVEL....."Daphnis et Chloé," Ballet Suite No. 2

Lever du jour — Pantomime — Danse Générale

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PRELUDE TO "PÉNÉLOPE"

By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, May 13, 1845; died at Passy, November 4, 1924

Pénélope, *Poème Lyrique* in three acts to a text of René Fauchois was composed in 1913 and first performed at Monte Carlo on March 4 of that year. The first performance in Paris was at the Théâtre des Champs Élysées, May 10, 1913. The opera was performed in concert form under the auspices of the Department of Music at Harvard University at Sanders Theatre, November 29, 1945, as part of a festival in honor of the 100th anniversary of Fauré's birth. Nadia Boulanger conducted.

The Prelude was performed at the concerts of the Boston Symphony Orchestra March 28, 1919 (Henri Rabaud conducting) and December 5, 1924, shortly after the composer's death (Serge Koussevitzky conducting).

The Prelude calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, harp and strings.

FAURÉ seems to have had an affinity for classical subjects, for his earlier opera, composed in 1900, was *Prométhée*. It is told that René Fauchois met Fauré in about the year 1908 when his suggestion of a libretto on Ulysses and Penelope was enthusiastically received and accordingly acted upon.

The plot except for a few details is derived from Homer's *Iliad*. The first act opens with the spinning scene and the importunate suitors who wish the Queen to believe that her husband is lost. Ulysses enters, disguised as a beggar, and is recognized by no one except his old nurse (not, as in the *Iliad*, by his dog). The second act shows Penelope on the crest of a hill overlooking the sea. She prays to the gods for the return of her husband. Ulysses appears, but does not reveal himself. The third act shows the great hall of Ulysses' palace. Penelope, pressed to accept a husband and successor to the throne, concedes that he who can bend the bow of Ulysses shall be the man. After none of the suitors can do this, the disguised Ulysses steps forward, bends the bow and slays the pretender, Eurymaque. With the help of the populace, the other suitors are put to death. The opera ends with a hymn to Zeus in praise of freedom and conjugal fidelity.

The Prelude is based upon two themes, first that of Penelope, a melody developed at once in the strings, and the second, plainly descriptive of Ulysses, entering suddenly fortissimo in the horns. The theme of Penelope brings the Prelude to a close. Charles Koechlin remarks of the Prelude that it shows "the heroism of noble expectancy, the sublime fidelity of the wife with her invincible hope: the music is just this. At the peak of the exaltation of Penelope there appears at

first from afar the motive of Ulysses — of a Doric simplicity which certain themes from *Prométhée* have almost foretold, almost outlined. And the development grows entirely from these two themes." Koechlin has been careful to point out that the music is Greek in feeling (*intérieurement Grec*) and not scientifically or modally so. Its "modern" harmony and melody are "fused into a complete unity of conception and of style."

The Opera on its first performance was generally applauded and praised. But one critic, discussing its probable popularity, remarked: "it is no *Madame Butterfly*."

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SYMPHONY NO. 5

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was completed last December in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes three flutes, two oboes, and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky. It is here performed by the kind permission of Dr. Koussevitzky.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949. The Fifth Symphony is here having its first performances.

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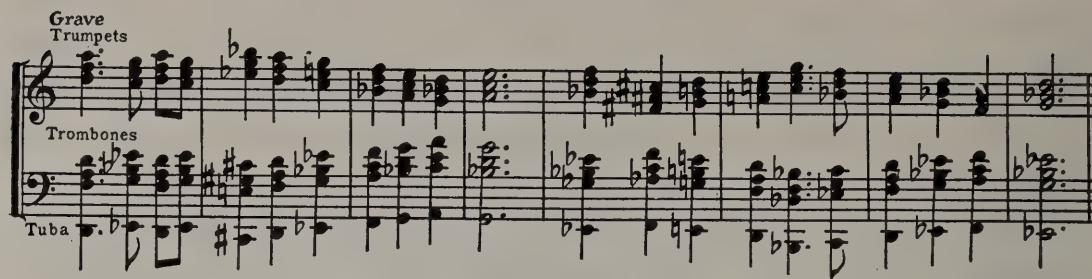
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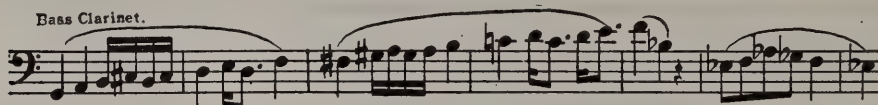
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The Symphony begins with the orchestra in full sonority in a broad theme*:



The music soon subsides and a second subject is heard from the clarinets and then the English horn:



The initial fortissimo subject returns and is then treated pianissimo by the divided strings with ornamental figures in the woodwinds, picked up by the strings. The movement ends pianissimo.

The second movement (allegretto 3-8) has a scherzo character with two interpolations suggestive of a slow movement. It opens with a duet in light staccato between the clarinet and the first violins:



It progresses cumulatively as the theme is given to the single and the combined woodwinds, with occasional muted brass. There is a climax and a short adagio section in common time which is eloquent in a theme for the cellos and ends in a crescendo with predominant brass. There is a more agitated recurrence of the allegretto subject. The adagio returns briefly before the end.

The finale (4-4) opens with repeated staccato notes from the brass, at once taken up by the strings which carry a swift string figure in a persistent forte until the very close. The perpetual motion generates rhythmically incisive episodes in a symphony of tragic import throughout.

Under the title "*Symphonie No. 5*" the composer has written in a cryptic parenthesis: "(*di tre re*).". The answer may be found at the end of each movement, where the last note is a drum tap on D, pianissimo.

*The music from which these examples are taken is copyright 1951 by Editions Salabert.

SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The orchestration includes: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

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Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, “Romantic” century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of “Don Giovanni” in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his “begging” letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: “At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment.” Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: “I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.

did not so often intrude (which I strive forcibly to dismiss), I should be very well off here; for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."




Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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A decorative graphic of a musical staff with various notes and clefs, curving upwards from the left side of the page towards the top right corner.

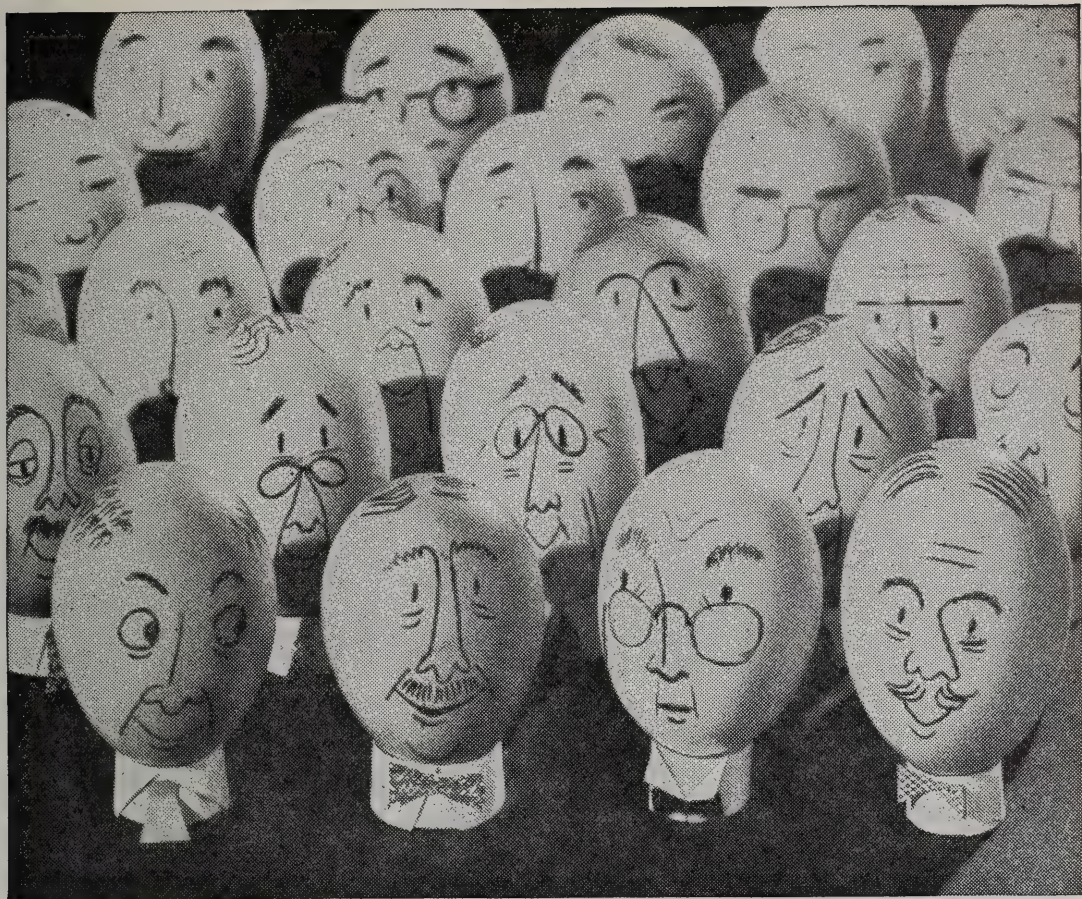
The Employers' Musical Corner

BACK in 1872 Boston's noted bandmaster, Patrick Gilmore, staged a gigantic World Peace Jubilee and International Music Festival. He invited Johann Strauss, the "Waltz King," to come to America to add to the occasion. At first Strauss hesitated, but changed his mind after learning he would receive \$100,000, and could bring his wife, two servants, and his pet Newfoundland dog. Strauss led a performance of his "Blue Danube" Waltzes with the help of 2,000 instrumentalists, a chorus of 20,000, and a hundred assistant conductors. Bostonians took Strauss to their hearts. Locks of his hair were eagerly sought as souvenirs. One of his servants made a small fortune as a hair peddler. The only hitch was that the buyers did not realize the hair belonged to Strauss's dog.

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DAPHNIS ET CHLOÉ — BALLET IN ONE ACT — ORCHESTRAL
FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct. "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

*Serge Lifar, who was a dancer in the Ballet Russe at that time states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." ("*La Revue Musicale*," December, 1938). But the published score bears the date 1911.

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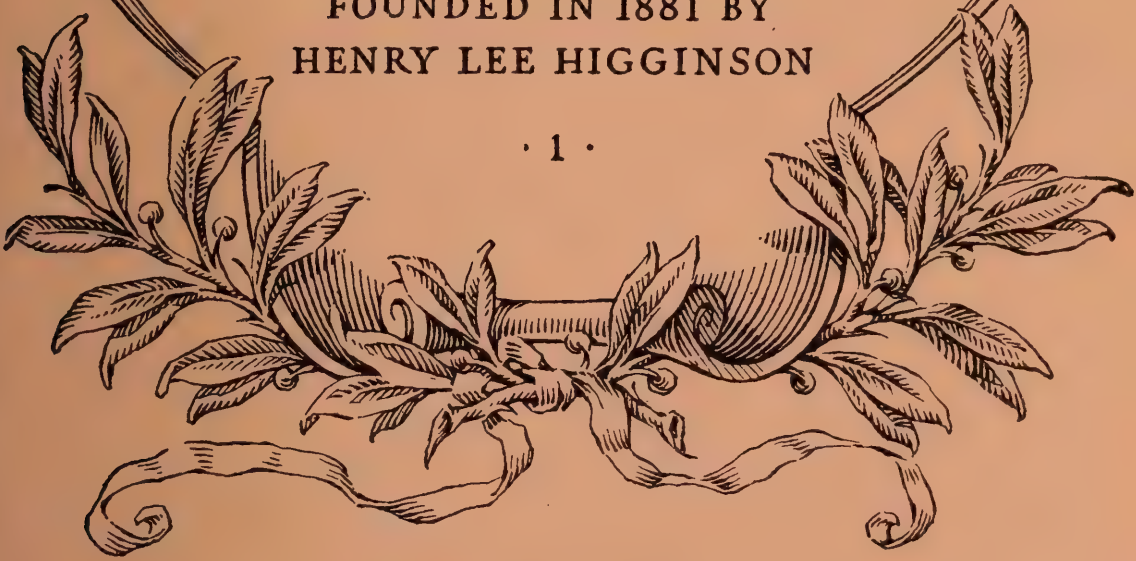
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Concert Bulletin of the First Concert

TUESDAY EVENING, *November 7*

with historical and descriptive notes by

JOHN N. BURK

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FIRST CONCERT

TUESDAY EVENING, NOVEMBER 7

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HANDEL.....Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by Sir Hamilton Harty)

Overture
Alla Siciliana
Bourrée
Menuetto

HONEGGER.....Prelude, Fugue, and Postlude

ROUSSEL....."Bacchus et Ariane," Ballet, Second Suite, *Op.* 43

I N T E R M I S S I O N

BEETHOVEN.....Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

- I. Allegro con brio
 - II. Marcia funebre: Adagio assai
 - III. Scherzo: Allegro vivace
 - IV. Finale: Allegro molto
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SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS

By GEORGE FRIDERIC HANDEL

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

Transcribed for Orchestra by Sir Hamilton Harty

Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941

The "Fireworks Music" was composed in 1749. The scheduled first performance took place on April 27 of that year in the Green Park, London, although there had been a public rehearsal in the Vauxhall Gardens on April 21.

Handel labelled his manuscript merely "Concerto," but when the music was published by subscription under the edition of Samuel Arnold in 1786, it was entitled "The Musick for the Royal Fireworks." In this edition the movements were entitled: Overture, Bourrée, Largo alla Siciliana, Allegro, Minuets I and II. The edition of Max Seiffert was used in the only previous performance by the Boston Symphony Orchestra (January 31, 1941).

In the edition of Chrysander made for the Handel Gesellschaft in 1886, the Suite is entitled "Firework Music" and the occasional titles appear "*La Paix*" for the largo, and "*La Réjouissance*" for the following allegro (this movement is omitted in Sir Hamilton Harty's version). The instrumentation indicates three trumpet parts with three players to each part, three horn parts with three to each, three oboe parts with twelve, eight, and four players respectively; two bassoon parts with eight and four for each, tympani with three players, and contra-bassoon. The latter part was originally scored for the serpent, when Handel called upon that unfamiliar instrument for probably the only time in his life.* This would account for a wind band of fifty-eight players in the original performance (according to the account in the *Gentlemen's Magazine* there were a hundred players at Vauxhall; Rolland states that there were "about a hundred" at the performance of April 27). Handel later added to his score string instruments for indoor uses. These are written in with the double reed parts in both editions.

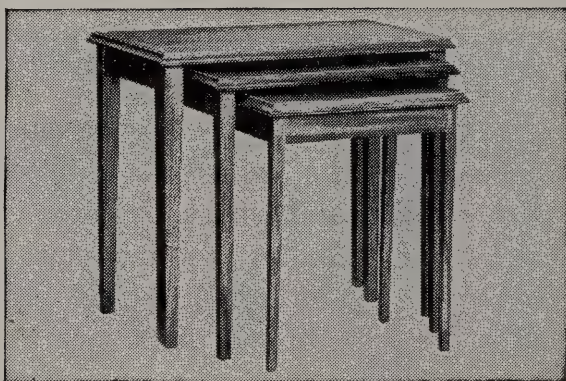
Sir Hamilton Harty has orchestrated the Suite quite according to his own taste, using 2 oboes, 2 bassoons, 4 horns, 3 trumpets, timpani, and strings. The Siciliana, which Chrysander called "*La Paix*," he gives to the strings only.

THE Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster display of fireworks in London. Among verbal glorifications of victorious Britain, one finds an ironic remark in a letter from Horace Walpole to Horace Mann which would indicate that England did not always make the most of her peace treaties and may have been moved to cover up weak strategy in this one by dazzling the populace with a public display. "We are in general so pleased with the peace," wrote Walpole, "that I cannot help being struck with a passage that I read lately in Pasquier, an old French author, who says that 'in the time of Francis I the French used to call their creditors "*Des Anglois*" from the facility with which the English gave credit to them in all treaties, though they had broken so many.'"

Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal

* It is told that when Handel first heard the tones of the Serpent he asked: "What the devil be that?" "A new instrument, called the Serpent." "Aye," answered Handel, "but not the Serpent that seduced Eve."

Library. The Chevalier Servandoni, a famous architect and stage designer, who had put on a pageant for an operatic performance at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out Peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing. Although the display was to be given on April 27, 1749, it was ordered as early as the previous November. The anticipation of the event was so high that it was a topic of conversation for months. Lady Jane Coke wrote to Mrs. Eyre in December of 1748, "that she was tired of hearing about fireworks which might damage the houses on St. James Street and break the windows in the Queen's Library." Although the structure was not completed until the day before the festivity, Handel with his usual expedition had his score ready in good time and a public rehearsal of it was



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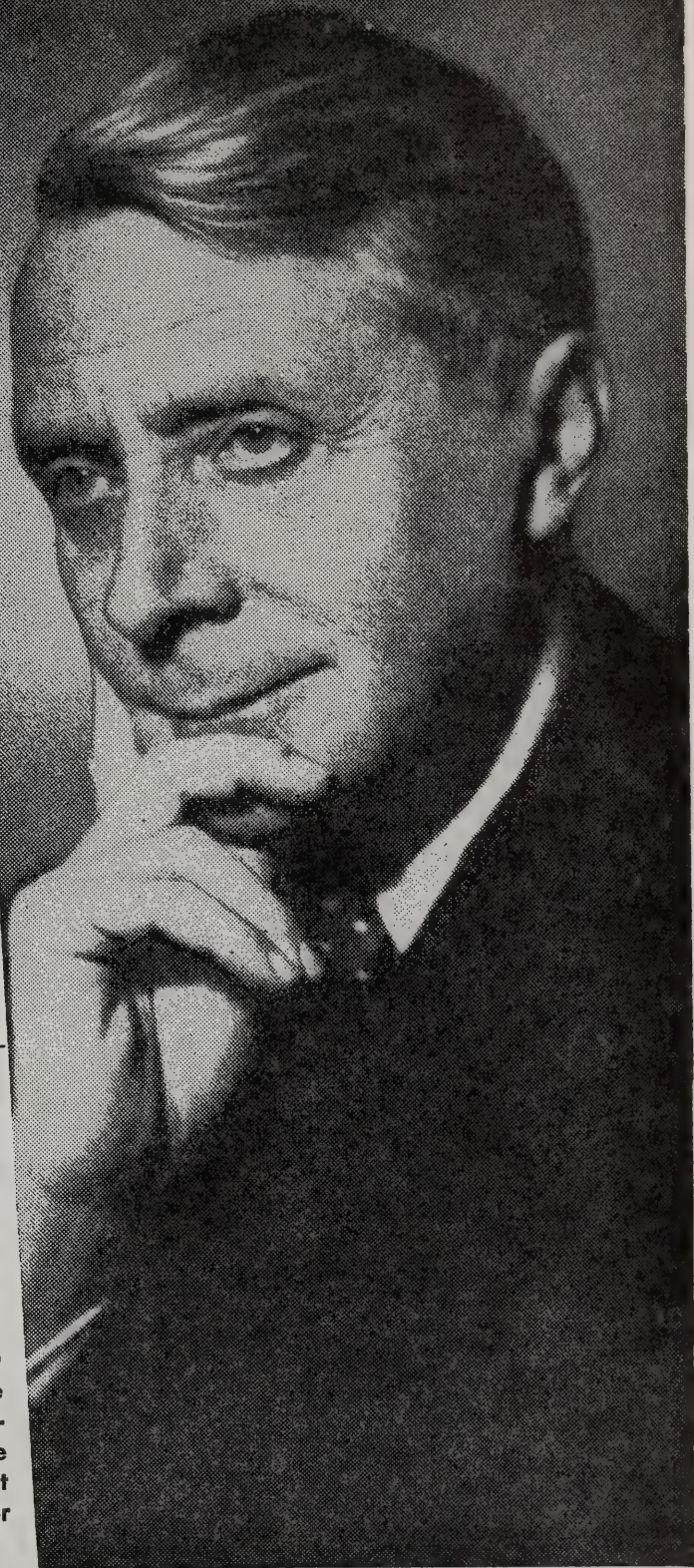
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The celebration in the Green Park drew an even greater stampede of people. Horace Walpole describes the occasion in the letter already mentioned:

"The next day were the fireworks, which by no means answered the expense, the length of preparation, and the expectation that had been raised: indeed, for a week before, the town was like a country fair, the streets filled from morning to night, scaffolds building wherever you could or could not see, and coaches in the park and on every house, the guards, and the machine itself, which was very beautiful, was all that was worth seeing.

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dren, from Lady Middlesex's; no place being provided for them, nor any invitation given to the Library. The Lords and Commons had had galleries built for them and the chief citizens along the rails of the Mall: the Lords had four tickets apiece, and each Commoner at first, but two, till the Speaker bounced and obtained a third."

According to the account in the *Gentlemen's Magazine*, after "a grand overture on wind instruments composed by Mr. Handel, a signal was given for the commencement of the fireworks which opened by a Royal Salute of 101 brass ordnance, viz. 71 six-pounders, 20 twelve-pounders, and 10 twenty-four pounders."*

The illumination then began, Handel's successive movements presumably accompanying certain high points of the program, but Mr. Walpole was unimpressed:

"The rockets, and whatever was thrown up into the air, succeeded mighty well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of colored fires and shapes: the illumination was mean, and lighted so slowly that scarce anybody had patience to wait the finishing and then, what con-

* To conclude the Festival at Edinburgh last September 9, "massed military bands" performed this music on the Castle Esplanade, under the direction of Sir Thomas Beecham, Bart., after which there was a fireworks display.

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tributed to the awkwardness of the whole, was the right pavilion catching fire and being burnt down in the middle of the show."

Newman Flower in his life of Handel conjures up the scene with more graphic vividness, if with less authority than Mr. Walpole:

"The music ceased. The crowd, splayed like a black carpet in the flare of the lights, roared . . . a rocket stole up, exploded, drifted away in sparks. A surge of excitement spread with a dull muffled murmur over the crowd. It was the signal for the fireworks, and the hundred and one little brass cannon roared in unison.

"But the fireworks were muddled. They went off in fits and starts. The giant sun alone blazed nobly from the head of the pole. Little serpents of flame clambered up the staging, fizzled and spluttered and went out. Men climbed like monkeys with torches, and lit things, lit them again. Thus hours passed with fitful display, followed by intervals of irritating failure.

"Then came the climax. The great building was set on fire; in a few minutes it was a mass of beating, roaring flame. The crowd began to stampede, to shout, to hustle. Women were trodden down, and the heat grew terrific. George giving Peace to Britannia dropped, with his head aflame, into a cauldron of fire. It was ignoble, humiliating."*

The Chevalier Servandoni was so frantic at this disastrous miscarriage of six months' planning that he drew his sword upon the Duke Montague, the Master of the Ordnance, was arrested, and not released until the following day.

The only feature of the entire show which had come off to the general satisfaction was the music. Mr. Handel was indeed the man of the hour. This music was repeated in the following month at the insistence of its composer in a program of his own music for the benefit of the newly founded Foundling Hospital. Such was the popular and financial success of this concert that he was shortly appointed a "Governor and Guardian of the Hospital."

* Horace Walpole summed up the affair: "Very little mischief was done, and but two persons killed: at Paris, there were forty killed and near three hundred wounded, by a dispute between the French and Italians in the management, who, quarreling for precedence in lighting the fires, both lighted at once and blew up the whole. Our mob was extremely tranquil, and very unlike those I remember in my father's time, when it was a measure in the opposition to work up everything to mischief, the Excise and the French Players, the Convention and the Gin Act."

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PRELUDE, FUGUE, POSTLUDE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

Published in 1948, this suite (in three continuous parts) was first performed in that year by the *Orchestre de la Suisse Romande*, Ernest Ansermet conducting. Mr. Ansermet introduced the work to the United States when he conducted the Dallas Symphony Orchestra February 5, 1949.

The following orchestra is required: three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, bass drum, cymbals, tam tam, harp, celesta and strings.

This suite recalls *Amphion*, a "Mélodrame" by Paul Valéry, to which Honegger composed music in 1928 for Mme. Ida Rubinstein. *Amphion* was performed by Mme. Rubinstein and her Ballet at the Théâtre National de l'Opéra in Paris, June 23, 1931. The danced part of *Amphion* was taken by Mme. Rubinstein, the sung part of *Apollo* by Charles Panzera. The *décor* and costumes were by Alexandre Benois, the choreography by Léonide Massine. M. Cloez conducted.

A COMPARISON of Honegger's instrumental suite with the stage piece twenty years earlier shows that the composer has re-worked the last part to purely instrumental purposes. According to the story of the older work, *Amphion*, the son of Jupiter and Antiope, receives in a dream a Lyre from *Apollo* and with it makes music which transforms all about him, even charming inanimate objects. The prelude to the present suite is that portion in which *Amphion* plays upon his lyre (there also purely instrumental). The prelude begins broadly with chords for the full orchestra. A melodious passage for the saxophone introduces the main body of the movement, an *allegro marcato*. Again the tempo broadens as the fugue, *marcato pesante*, is introduced in the lower range of the orchestra. This fugue in the older work (where the chorus of muses takes part) is thus described in the score:

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"By dint of trial, the hero discovers the scales and invents music and architecture. In the sight of the astonished people he brings the stones to life and by the voice of the Lyre he builds Thebes and the Temple of Apollo where the muses are transformed into columns."

An indication at this point in the score of Amphion reads: "The muses, dressed in gold, form the columns of the Temple which is seen to rise, and sing their hymns."

The fugue ends with a hymn to the Sun in a broad unison and expands into the postlude where, in the original score, "a veiled woman, the image of Love or Death, bars Amphion's way. She takes the Lyre and casts it into the fountain. She leads away Amphion who yields to her power." What is mortal in Amphion may not be allowed to enjoy the work of his creation. The music ends *pianissimo*.

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"BACCHUS ET ARIANE," BALLET, SECOND SUITE, *Op. 43*

By ALBERT CHARLES ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet "*Bacchus et Ariane*," choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Münch conducting. Mr. Münch introduced the Suite to Boston, as guest, December 26-27, 1946.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariane the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariane the golden cup, into which a cluster of grapes has been pressed — Dance of Ariane (*Andante*) — Dance of Ariane and Bacchus (*Moderato e Pesante*) — Bacchanale (*Allegro brillante*).

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SYMPHONY NO. 3 in E-FLAT, "EROICA," Op. 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

Sanders Theatre . Cambridge

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evening, December 12, 1950

at 8.30 o'clock

Broadcasts of the Boston Symphony Orchestra in rehearsal are given on the National Broadcasting Company Network (Station WBZ)
Sundays from 12:30 to 1:00 P.M.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Season 1950-1951

OCTOBER

6-7	Boston	(Fri.-Sat. I)
10	Boston	(Tues. A)
13-14	Boston	(Fri.-Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27-28	Boston	(Fri.-Sat. III)
31	Providence	(1)

NOVEMBER

3-4	Boston	(Fri.-Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10-11	Boston	(Fri.-Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24-25	Boston	(Fri.-Sat. VI)
28	Providence	(2)

DECEMBER

1-2	Boston	(Fri.-Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15-16	Boston	(Fri.-Sat. VIII)
19	Boston	(Tues. C)
22-23	Boston	(Fri.-Sat. IX)
29-30	Boston	(Fri.-Sat. X)

JANUARY

2	Providence	(3)
3	Boston	(Pension Fund)
5-6	Boston	(Fri.-Sat. XI)
9	Boston	(Tues. D)
12-13	Boston	(Fri.-Sat. XII)

16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26-27	Boston	(Fri.-Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)

FEBRUARY

2-3	Boston	(Fri.-Sat. XIV)
6	Providence	(4)
9-10	Boston	(Fri.-Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23-24	Boston	(Fri.-Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)

MARCH

2-3	Boston	(Fri.-Sat. XVII)
6	Boston	(Tues. G)
9-10	Boston	(Fri.-Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23-24	Boston	(Fri.-Sat. XIX)
27	Cambridge	(5)
30-31	Boston	(Fri.-Sat. XX)

APRIL

1	Boston	(Sun. e)
3	Providence	(5)
6-7	Boston	(Fri.-Sat. XXI)
10	Cambridge	(6)
13-14	Boston	(Fri.-Sat. XXII)
17	Boston	(Pension Fund)
20-21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27-28	Boston	(Fri.-Sat. XXIV)

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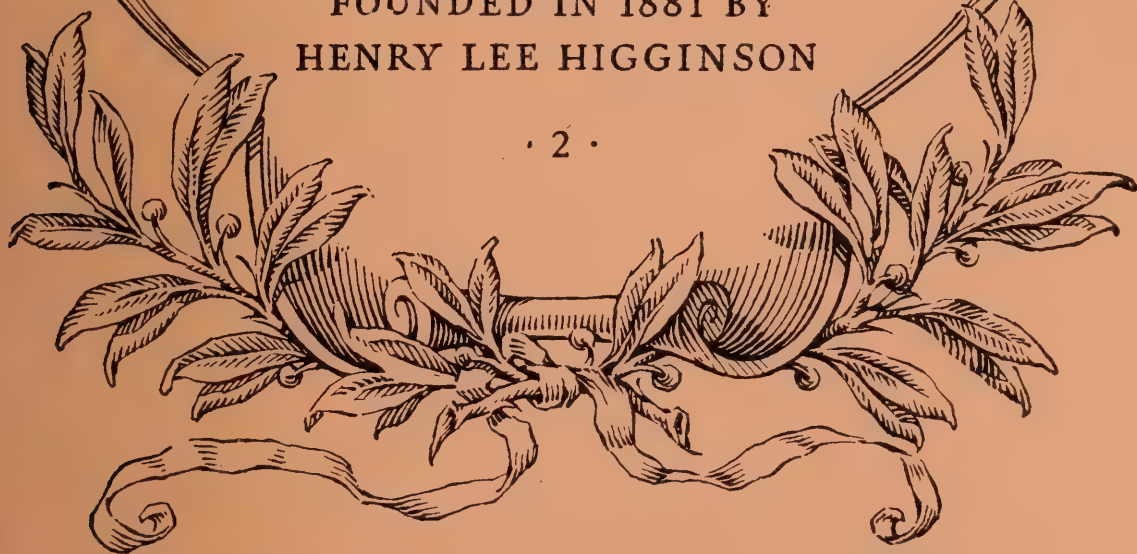
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1950-1951

Sanders Theatre, Cambridge [*Harvard University*]

Boston Symphony Orchestra

[Seventieth Season, 1950-1951]

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RICHARD BURGIN, *Associate Conductor*

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SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

TUESDAY EVENING, *December 12*

with historical and descriptive notes by

JOHN N. BURK

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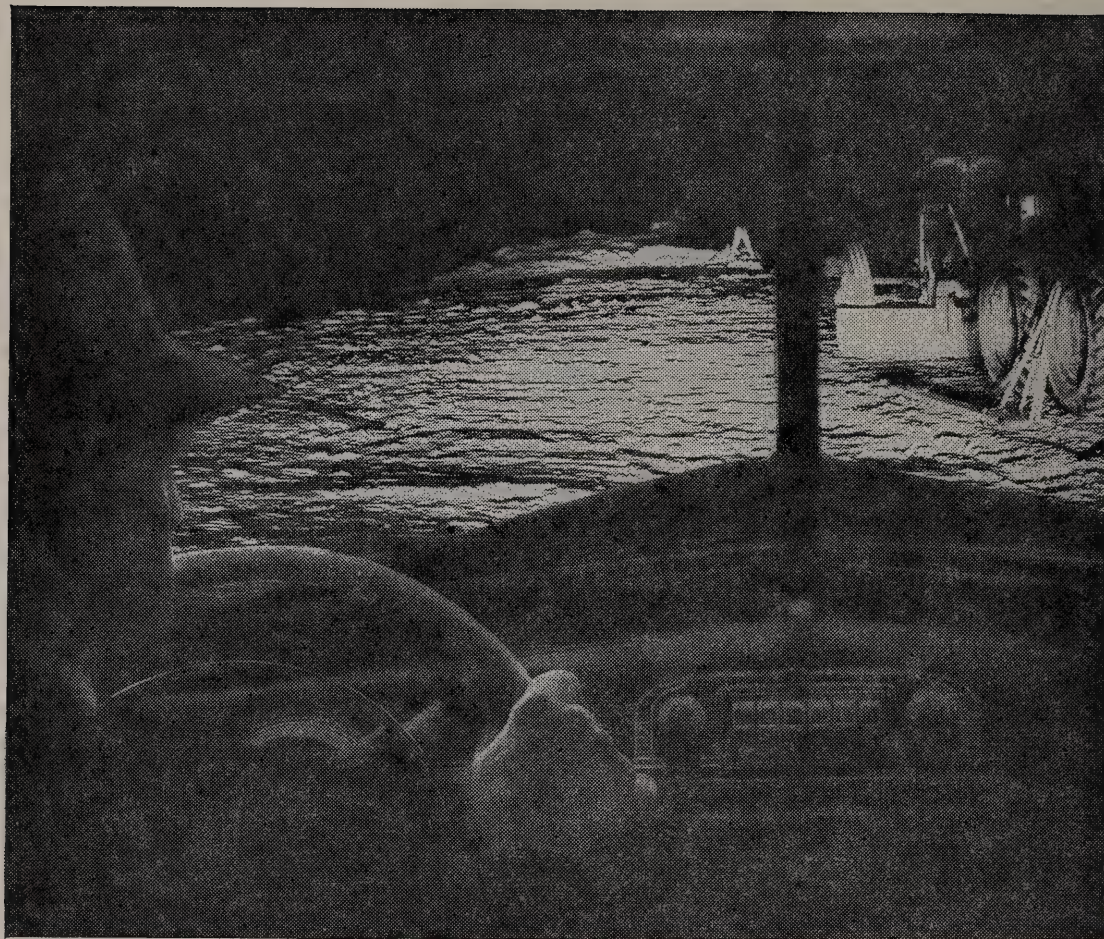
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Sanders Theatre, Cambridge [*Harvard University*]

Boston Symphony Orchestra

SEVENTIETH SEASON, 1950-1951

CHARLES MUNCH, *Music Director*

SECOND CONCERT

TUESDAY EVENING, DECEMBER 12

Program

BERLIOZ.....*Fantastic Symphony, Op. 14A*

- I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

I N T E R M I S S I O N

SCHUMANN.....*Symphony No. 1, in B-flat major, Op. 38*

- I. Andante un poco maestoso; allegro molto vivace
 - II. Larghetto
 - III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
 - IV. Allegro animato e grazioso
-

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE),

Op. 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: The *Fantastic Symphony* and *Lélio*; or, *The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons*, two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his *Memoirs*; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a

flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

OPEN REHEARSAL – DECEMBER 14

The second of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Thursday evening, December 14, from 7:30 to 10 o'clock. This rehearsal will be under the direction of Charles Munch. Aldo Ciccolini will be the soloist.

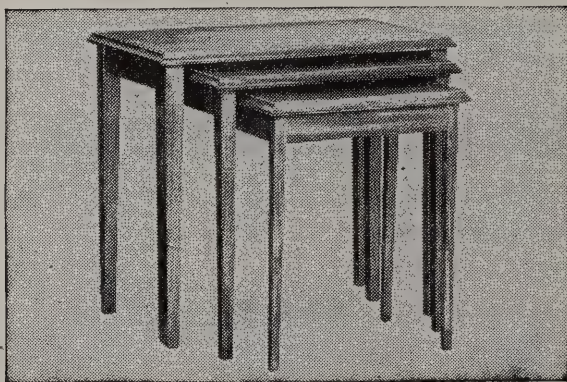
The remaining open rehearsals will be given on Wednesday evening, January 24, Pierre Monteux conducting, and Thursday evenings, March 1 and April 26, Charles Munch conducting.

Admission to single rehearsals, \$2; to the remaining four rehearsals, \$7 (tickets at Box Office).

or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun* brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a

* *Berlioz and the Romantic Century*, 1950.



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revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "sym-

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination — a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name — Estelle — were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

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phonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the "*genre instrumentale expressif*," while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz' supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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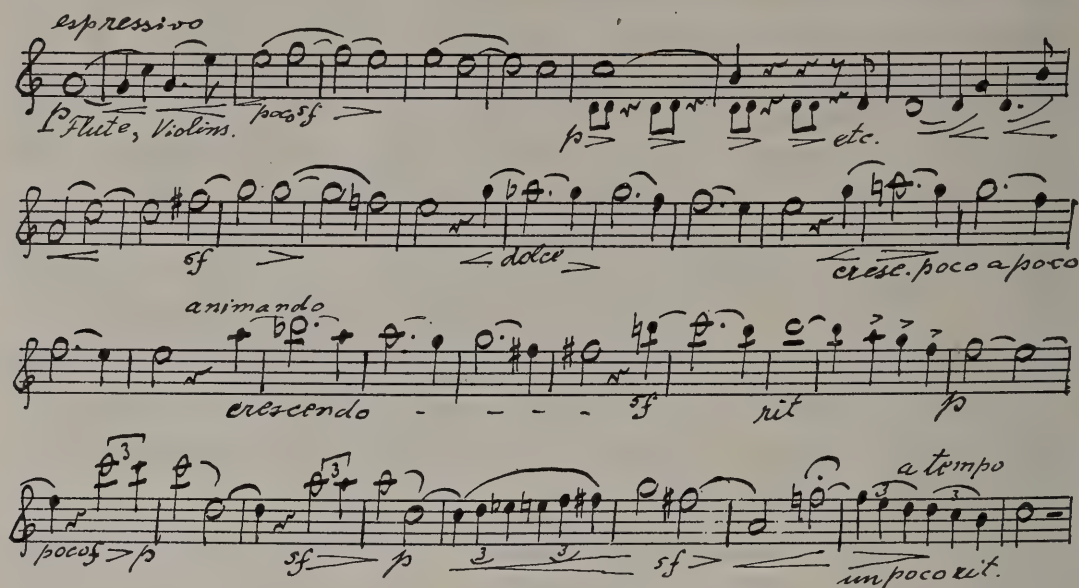
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The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe*, which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:



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The first movement, like the slow movement, which makes full use of the *idée fixe*, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the "valse" then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body

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of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe*, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe*, heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat*, is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled "*Ronde du Sabbat*," where it is ingeniously combined with the *Dies Irae*.



Robert Schumann, defending the "Fantastic Symphony," made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. (Schumann had no great faith in labels — in his "Carnaval" the labels were afterthoughts). The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy. Writing perhaps for the benefit of those German pedants who disapproved of "signboards" in music, he pointed out in effect that the score needs no interlineal program, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone, that like some old folk-songs they will scarcely bear a harmonic accom-

* Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his "*Lélio*," declaimed publicly while Fétis sat in his box.

paniment, and even seem to lose in fulness of tone when accompanied. . . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op. 38*

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering

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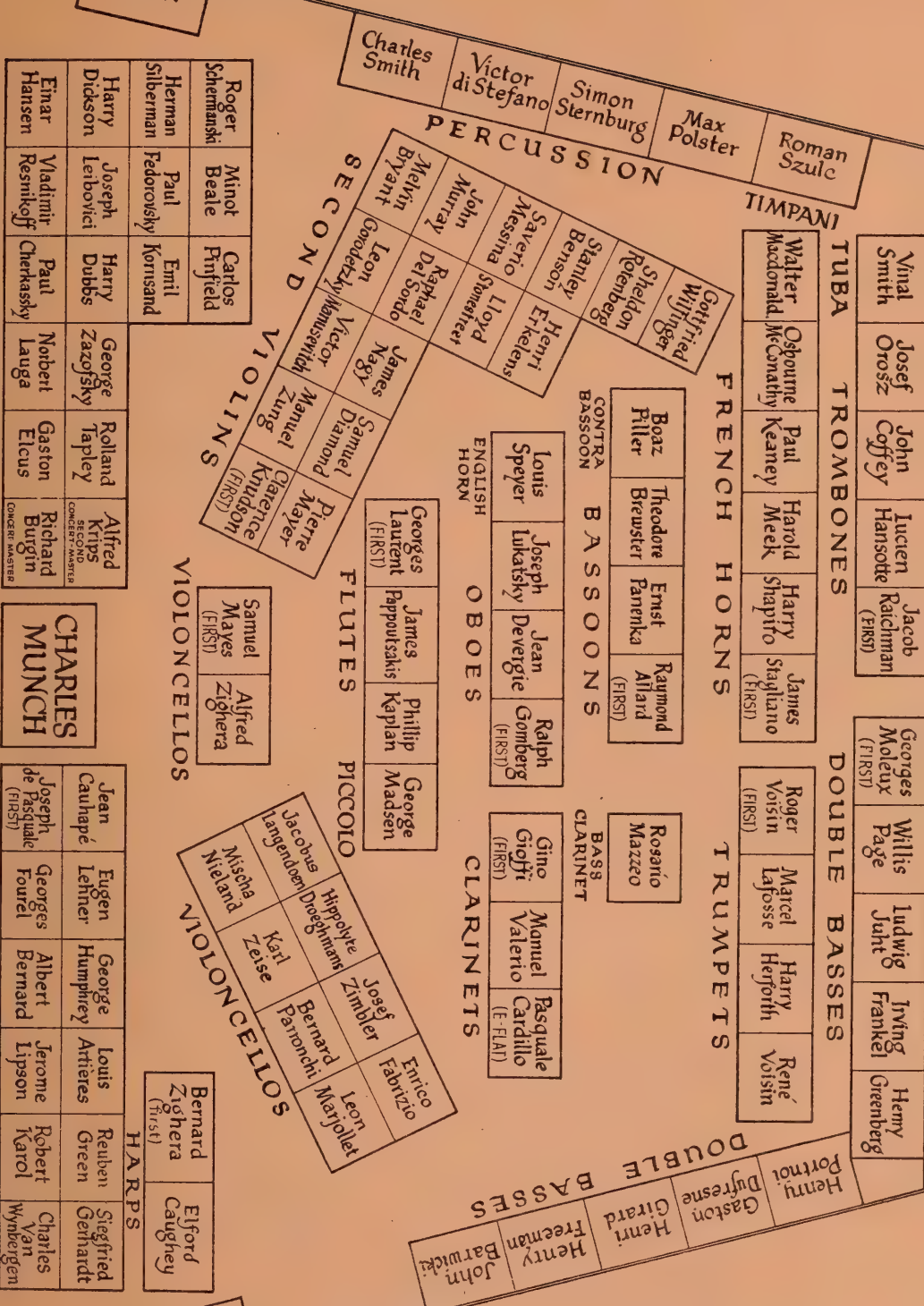
of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

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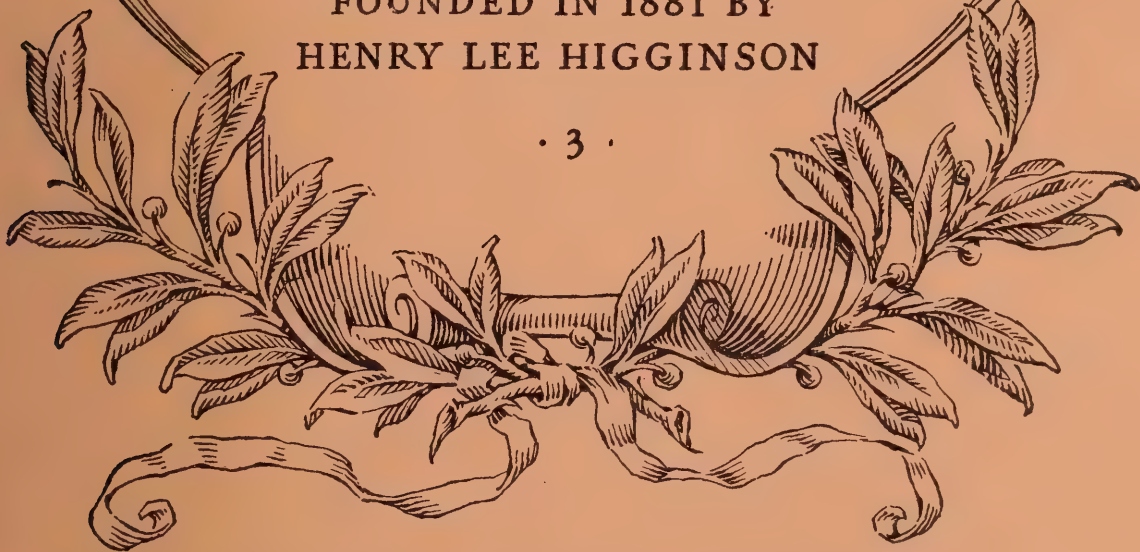
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SEVENTIETH SEASON, 1950-1951

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Concert Bulletin of the Third Concert

TUESDAY EVENING, *January 23*

with historical and descriptive notes by

JOHN N. BURK

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THIRD CONCERT

TUESDAY EVENING, JANUARY 23

Program

PIERRE MONTEUX *Conducting*

WAGNER.....Overture to "The Flying Dutchman"

BEETHOVEN.....Symphony No. 4, in B-flat major, *Op. 60*

- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro, ma non troppo

INTERMISSION

BRAHMS.....Symphony No. 3, in F major, *Op. 90*

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro

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OVERTURE TO "DER FLIEGENDE HOLLÄNDER" ("THE FLYING DUTCHMAN")

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed "*Der Fliegende Holländer*" in Paris in 1841. The opera was first performed in Dresden, January 2, 1843, under the composer's direction. The first performance in the United States was by an Italian company in Philadelphia, November 8, 1876. The first performance in Boston was given at the Globe Theatre, March 14, 1877. The Overture had its first American performance at the hands of Theodore Thomas, who conducted it in New York, May 13, 1862. The Overture was first played in Boston, October 14, 1870.

The following orchestra is used in the Overture: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, harp, timpani and strings.

The most recent performance of the Overture at the Friday and Saturday concerts of this orchestra was on April 18, 1841.

IN THE year 1839, Richard Wagner, escaping his pressing creditors at Riga and eager to try his fortunes elsewhere, managed without passport to cross the Russian border with his young wife, and such possessions as the two could take with them, including their Newfoundland dog. They sailed from Pillau for England, with Paris as their objective. The small boat, which was not intended for passengers and had no accommodations, encountered fearful storms in the Baltic sea, and steered for safety to the coast of Norway. "The passage through the Norwegian fjords," wrote Wagner in "*Mein Leben*," "made a wondrous impression on my fancy. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my '*Fliegender Holländer*.' The idea of this opera was even at that time ever present in my mind, and it now took on a definite poetic and musical color under the influence of my recent impressions."

Wagner had been much taken with the legend of the Dutch captain who had sworn with vows holy and unholy that he would round the Cape of Good Hope though it took eternity to do it, whereby he was condemned by the Devil to that eternal quest in a phantom vessel with blood red sails, often seen by sailors when the seas were high. If Wagner needed further experience to give the taste of actuality to his imaginative current, he found it when their boat struck a worse storm and was nearly wrecked before the couple took port in England after a voyage of three and one-half weeks. In Paris, unable to find acceptance for his opera "*Rienzi*," completed there, Wagner turned in earnest to his legend of the unfortunate Dutchman, wrote the

libretto in May, 1841, and in July and August, within the space of seven weeks, composed the music. He had difficulty finding a producer for "*Der Fliegende Holländer*," but when "*Rienzi*," accepted by Dresden, was performed there with great success on October 20, 1842, the mounting of "*Der Fliegende Holländer*" followed at the beginning of the new year, partly on the strength of the triumph of "*Rienzi*." "*Der Fliegende Holländer*," musically true to the gloom of its subject, and being, unlike "*Rienzi*," a bold departure from the traditional ingredients of a successful opera in the year 1843, was a failure. Wagner had written his first dominantly "psychological" drama; interest throughout, to which visual action was subordinated, lay in the tragic anguish of the condemned captain, his search for the woman whose complete and selfless devotion alone could deliver him from his curse. Senta was this embodiment of redeeming womanhood.

The Overture opens with the music of the storm which also is to dominate the beginning of the first act. The initial motive is that of the Dutchman and the curse which has been laid upon him. The slow, lyric middle section is based upon the theme of Senta's ballad from the second act. There is a return to the stormy music in which the themes both of the Dutchman and Senta are developed. The sailors' chorus from the third act is briefly heard before the coda.

"One feels tempted," wrote Liszt of the Overture, "to exclaim, as

OPEN REHEARSAL – JANUARY 24

The third of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Wednesday evening, January 24, from 7:30 to 10 o'clock. This rehearsal will be under the direction of Pierre Monteux.

The remaining open rehearsals will be given on Thursday evenings, March 1 and April 26, Charles Munch conducting.

Admission to single rehearsals, \$2 (tickets at Box Office).

in looking at Preller's marine paintings, 'It is wet!' One scents the salt breeze in the air. . . . One cannot escape the impressiveness of this ocean music. In rich, picturesque details it must be placed on a level with the best canvases of the greatest marine painters. No one has ever created a more masterly orchestral picture. Without hesitation it must be placed high above all analogous attempts that are to be found in other musico-dramatic works."

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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op. 60*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the *allegro vivace*. The subject matter of this movement is as abundant as that of the first movement of the *Eroica*, the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energetic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The de-

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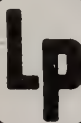


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velopment plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The *Adagio* devolves upon a theme first heard from the strings and then from the full choirs in a soft *cantabile*. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This until then merely reinforcing instrument is now used with special coloring. The movement takes its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this *Adagio* in a special sense: "The power of the musician cannot be grasped otherwise than through the idea of magic. Assuredly while listening we fall into an enchanted state. In all parts and details which to sober senses are like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghostlike animation . . . a pulsation of undulating joy, lamentation and ecstasy, all of which seem to spring from the depths of our own nature. . . . Every technical detail . . . is raised to the highest significance of spontaneous effusion. There is no accessory here, no

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framing of a melody; every part in the accompaniment, each rhythmical note, indeed each rest, everything becomes melody."

The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked *allegro ma non troppo*, takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

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SYMPHONY NO. 3, IN F MAJOR, *Op. 90*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony

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which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the “Wagner-Bruckner *ecclesia militans*,” whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner’s orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of \$9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d’estime*, the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years’ pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-contained dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive

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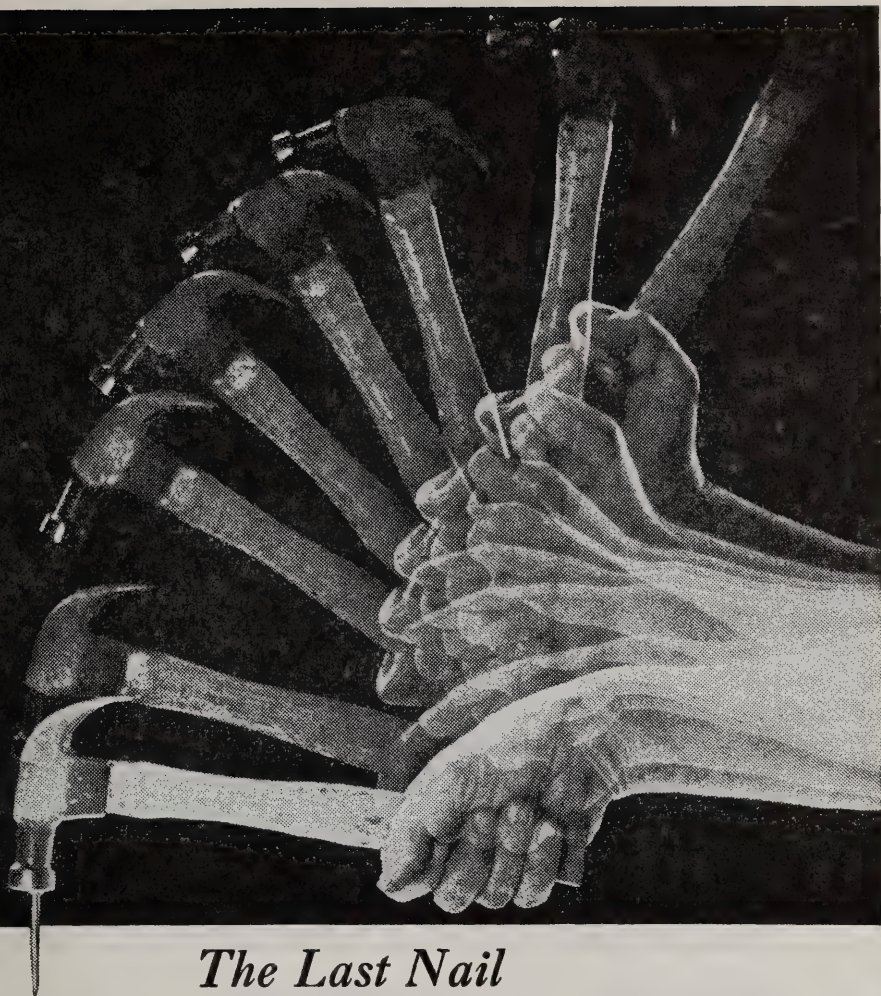
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trumpets of its **Finale** — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

“The peculiar, deep-toned luminosity” of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer’s “Brahms: His Life and Work.”

“It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the **Finale**, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly re-

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peated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto*, which (in spite of its great simplicity) is

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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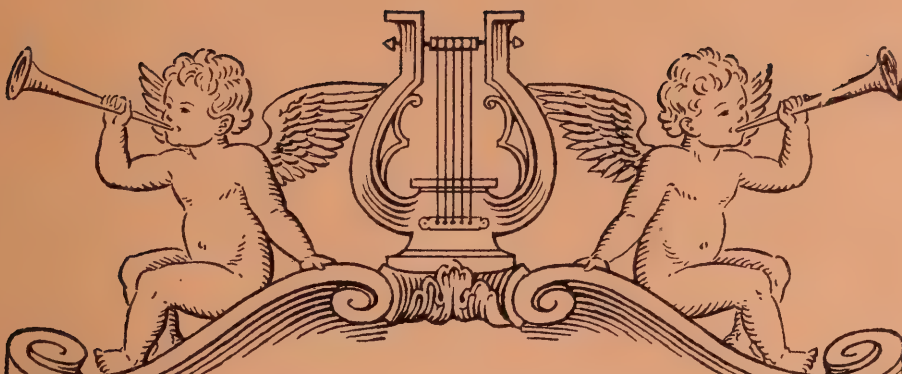
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *February 27*

with historical and descriptive notes by

JOHN N. BURK

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Sunday Afternoon, July 29: Barber, Overture to "The School for Scandal"; Copland, "Quiet City"; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to "Genoveva"; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, "Don Juan"; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarneri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Beethoven, Sixth Symphony ("Pastorale") Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Honegger, Fifth Symphony; Brahms, Second Symphony.

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Sanders Theatre, Cambridge [*Harvard University*]

Boston Symphony Orchestra

SEVENTIETH SEASON, 1950-1951

CHARLES MUNCH, *Music Director*

FOURTH CONCERT

TUESDAY EVENING, FEBRUARY 27

Program

SAINT-SAËNS.....Overture to "La Princesse Jaune"

BRAHMS.....Concerto for Violin and Orchestra, in D major, *Op. 77*

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

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PROKOFIEFF.....Symphony No. 6, in E-flat minor, *Op. 111*

- I. Allegro moderato
- II. Largo
- III. Vivace

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OVERTURE TO "LA PRINCESSE JAUNE," OPÉRA COMIQUE
IN ONE ACT, *Op.* 30

By CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

La Princesse Jaune was composed in 1872 and first performed at the *Opéra Comique* June 12 in that year. The librettist was Louis Gallet. The opera has since had occasional, but infrequent performances in France. The score is dedicated to M. Frédéric Villot. The overture requires two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, gong, triangle, harp and strings.

WHEN Saint-Saëns wrote the first of his operas to be produced he was a young man of thirty-seven, applauded as a pianist and as an organist, academically decorated, but he was only beginning to compose the works in many forms which were to make him generally popular and by which he is still remembered. (He had written and performed his Second Piano Concerto in G minor in 1868 and had just written the first of his tone poems, *Le Rouet d'Omphale*, performed at the *Concerts Pasdeloup*, April 14, 1872.) His career as a composer for the stage was still ahead of him. His first opera, *Le Timbre d'Argent*, composed in 1864-65, was not to be produced until 1877, and *Samson and Delilah*, upon which he was working, was to be brought out by Liszt at Weimar in that same year while Paris, wary of biblical pieces, would not achieve it until 1892.

La Princesse Jaune was a venture into the quasi-Japanese, antedating *The Mikado* by thirteen years, *Madama Butterfly* by thirty-two. The scene of the one-act opera is laid in Holland and its characters are Kornélis, a scholar (tenor), and Léna, his cousin and fiancée (soprano). Kornélis takes Léna for granted, having grown up with her, and immerses himself in his study of the Orient. Taking opium, he imagines all the seductive exoticisms of Japan and when Léna enters he sees her in an entrancing Japanese dress (as indeed does the audience), confuses her with a printed image of a past princess "Ming" upon his wall and mystifies her with rapturous expressions of love. When he awakes his little Dutch cousin remains in his eyes as eminently desirable as she was in the dream, while the picture he had worshipped now seems flat and lifeless. "*Au diable le Japon!*" The opera ends with the embrace of the lovers in a joyous *kermesse*.

The overture is light and lyric in character. It begins andantino with a melody heard from the English horn and later the strings. An enlivening allegro giocoso introduces a second theme of staccato and "Oriental" character which is to become the music of the tenor's delirious infatuation with the charms of all things Japanese. The triangle lends bright punctuation. The overture works up to a brilliant close.

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CONCERTO IN D MAJOR FOR VIOLIN, *Op. 77*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud MacCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Bronislaw Huberman (Tuesday afternoon concert, December 18, 1934); Jascha Heifetz (December 17, 1937); Paul Makovsky (Monday-Tuesday Series, December 2, 1940); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947).

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists

OPEN REHEARSAL — MARCH 1

The fourth of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Thursday evening, March 1, from 7:30 to 10 o'clock.

The remaining open rehearsal will be given on Thursday evening, April 26.

Charles Munch will conduct both these rehearsals.

Admission to single rehearsals, \$2 (tickets at Box Office).

or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos — for its high musical content, and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say etymologists, derives from the Latin "*certare*," to strive or wrestle.

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the

*Karl Geiringer reproduces in his *Life of Brahms* a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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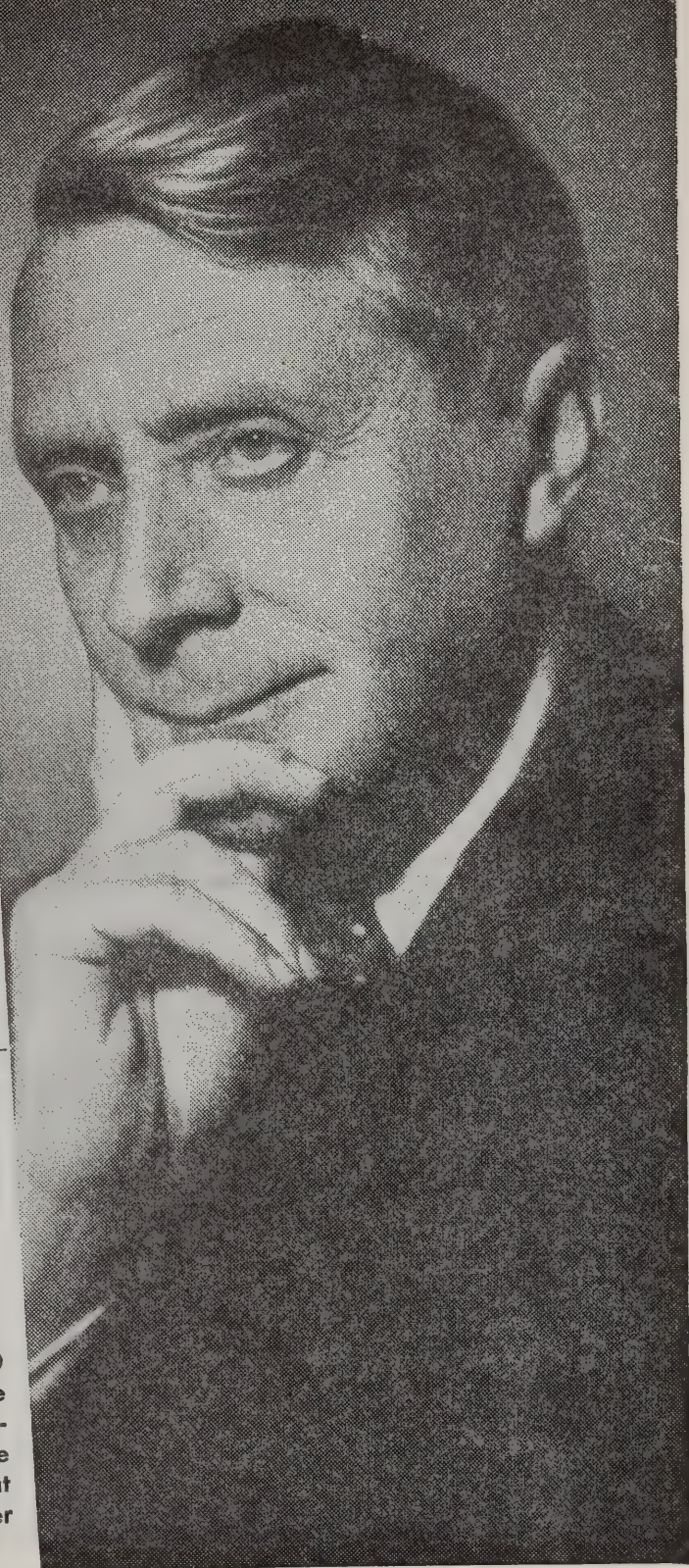
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Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

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of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

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PATRICIA TRAVERS

Patricia Travers, born in Clifton, New Jersey, studied with the late Jacques Gordon, and with Hans Letz at the Juilliard Graduate School. She has already had a considerable career, having played in public from the age of six. After many recitals and appearances with orchestras in this country, she made a tour of Europe in 1947, and in 1948 gave many concerts in Germany, sponsored by the U. S. Military Government, Information Control Division.

SYMPHONY NO. 6, IN E-FLAT MINOR, *Op.* 111

By SERGE PROKOFIEFF

Born in Sontsova, Ekaterinoslav, Russia, April 23, 1891

Prokofieff began his Sixth Symphony in 1945 and completed it in the summer of 1947. So far as can be ascertained, the first performance was in Leningrad (not Moscow as stated elsewhere), on October 10, 1947, and there was a second in Moscow on Christmas Day following. The symphony was introduced in this country by Leopold Stokowski, conducting the New York Philharmonic-Symphony Society, November 24, 1949.

The symphony calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, three trumpets, four horns, three trombones and tuba, timpani, bass drum, snare drum, tam-tam, triangle, tambourine, wood block, piano, harp and strings.

PROKOFIEFF described the progress of his Sixth Symphony in a communication printed in the *New York Times*, April 20, 1947: "The Sixth Symphony in E minor is in three movements; two of them were sketched last summer and at present I am working on the third. I am planning to orchestrate the whole symphony this autumn. The first movement is agitated in character, lyrical in places and austere in others. The second movement, andante, is lighter and more songful.

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A decorative graphic on the left side of the page features a series of musical staves. The staves are curved and overlap each other, creating a sense of movement. They contain various musical notes, including eighth and sixteenth notes, as well as rests. The graphic is rendered in a halftone or stippled style, giving it a textured appearance.

The Employers' *Musical Corner*

BACK in 1872 Boston's noted bandmaster, Patrick Gilmore, staged a gigantic World Peace Jubilee and International Music Festival. He invited Johann Strauss, the "Waltz King," to come to America to add to the occasion. At first Strauss hesitated, but changed his mind after learning he would receive \$100,000, and could bring his wife, two servants, and his pet Newfoundland dog. Strauss led a performance of his "Blue Danube" Waltzes with the help of 2,000 instrumentalists, a chorus of 20,000, and a hundred assistant conductors. Bostonians took Strauss to their hearts. Locks of his hair were eagerly sought as souvenirs. One of his servants made a small fortune as a hair peddler. The only hitch was that the buyers did not realize the hair belonged to Strauss's dog.

MUSIC QUIZ

What symphony instrument, for all practical purposes, can play the highest note?

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The finale, lighter and major in its character, would be like the finale of my Fifth Symphony, but for the austere reminiscences of the first movement."

The first movement divulges, after a heavy descending scale of short notes, the predominating theme in a rhythmic 6-8 yielding to two episodes and followed by an andante molto 4-4 with a somber second theme colored by the English horn. The 6-8 theme furnishes the greater part of development with a brief recurrence of the andante subject before the close. The largo (which the composer described in advance as "andante") is broad, full, and melodic, trombone chords introducing a middle section with a melody from the bassoons and cellos. Leopold Stokowski, when he gave this symphony its first performance in America, remarked of the slow movement in the New York Philharmonic program notes: "The harmonies and texture are extremely complex — I think this part will need several hearings to be fully understood." The finale has some suggestion of a scherzo as the voices of the woodwinds are heard successively over a lively rhythmic figure in the strings. The bassoon and tuba lead another theme far into the bass. The first theme returns and carries through to the end, save for an interruption in which the principal theme of the first movement, in 6-8, brings back its dark shadow.

It was on February 11, 1948, four months after the first performance of the new Symphony, then received in critical silence and soon shelved so far as Russia was concerned, that a resolution was pro-

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nounced by the Central Committee of the Communist Party condemning the foremost composers of Russia, including Prokofieff, Shostakovitch, Khatchaturian, Miaskovsky (since deceased), Muradeli, Popov and Shebalin. These were accused of "confusing and neuropathic combinations which turn music into cacophony and a chaotic accumulation of sounds." In them there deplorably survived "a bourgeois ideology fed by the influence of contemporary, decadent Western European and American music. . . . Many Soviet composers, in pursuit of falsely conceived innovation, have lost contact with the demands and the artistic taste of the Soviet people, have shut themselves off in a narrow circle of specialists and musical gourmands, have lowered the high social rôle of music and narrowed its meaning, limiting it to a satisfaction of the distorted tastes of aesthetic individualists."

It can be imagined how Prokofieff, remembered from his visit to Boston in 1938 as a serious and uncompromising artist, would be affected by advice from those who knew less than himself on how to compose. How he really felt about this political jargon may never be known. It was reported by Lieutenant-General Walter Bedell Smith:* "At the session where the matter was discussed, Prokofieff, I was told,

* "My Three Years in Moscow," *New York Times*, November 25, 1949.

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kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' "†

This retort, if the story is true, was more than courageous — it could have been suicidal. The subsequent written confession of the once proud artist must have been made when no alternative faced him but extinction: "I know that the party is right, that the party wishes me well, and that I must search for and find creative paths which lead me to Soviet realistic popular art." That the tactless Prokofieff could have made many enemies among his lesser and envious colleagues in Soviet Russia is understandable. But he is completely unrecognizable as a humble penitent who meekly recants, disavows all he has composed, and looks for advice from the musically ignorant. Nicolas Nabokov (see footnote) gives perhaps the most informed picture to be found this side of the "iron curtain" of this extraordinary situation.

† The description of his intractability and his occasional rude outbursts by Nicolas Nabokov (quoted in this Bulletin on page 746) is in keeping with his public statement when he came to Boston to conduct this Orchestra. He was reported in the press of March 23, 1938, as angry because the public and critics had been "very insulting" in their reception of his Fourth Symphony in 1931. "If the public in Boston cannot understand my serious music, why should I break my baton? I am not going to puzzle them, but give them simple things." Whereupon he gave them "Peter and the Wolf" (which, by the way, has been as consistently repeated and enjoyed ever since in this part of the world as the Fourth Symphony has been ignored).

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 Roman Carnival Overture

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Rachmaninoff "Isle of the Dead";
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Ravel "Daphnis and Chloé," Suite
 No. 2; Rapsodie Espagnole:
 ***"Mother Goose" Suite; **Bo-
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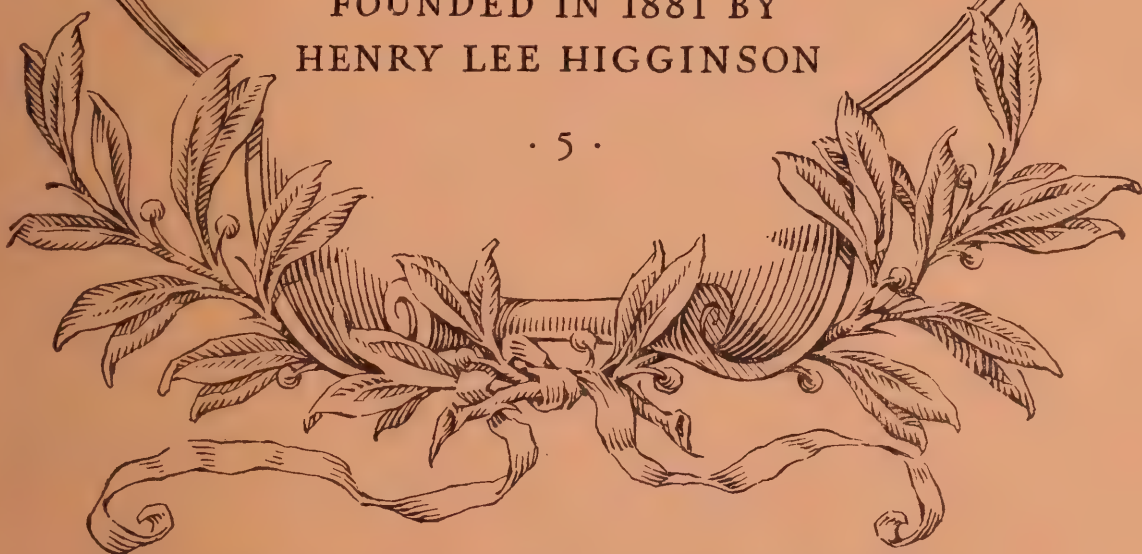
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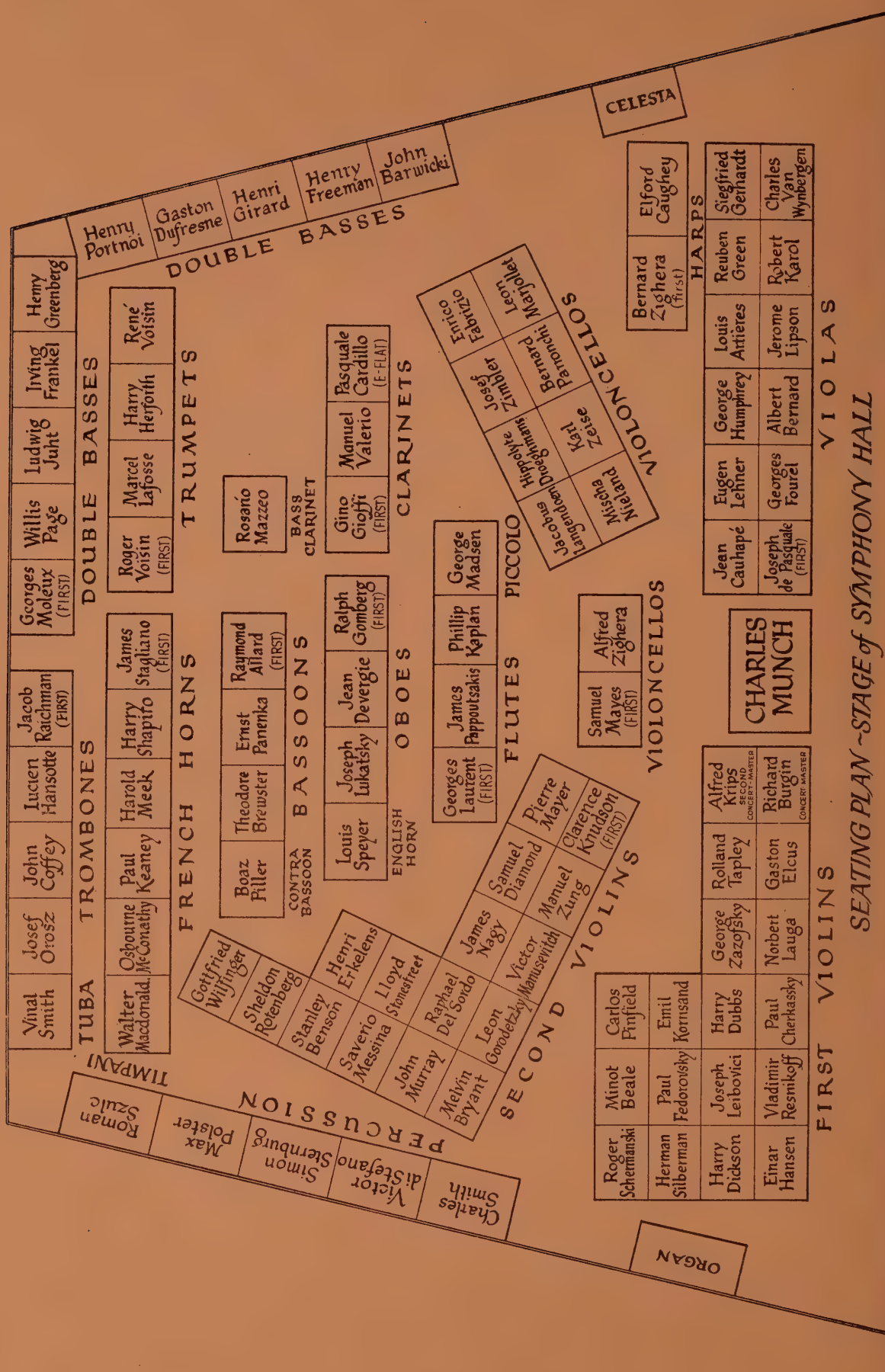
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Sanders Theatre, Cambridge [*Harvard University*]

SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Fifth Concert

TUESDAY EVENING, *March 27*

with historical and descriptive notes by

JOHN N. BURK

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Thursday Evening, July 26: Weber, Overture to "Oberon"; Schumann, Fourth Symphony; Berlioz, Fantastic Symphony.

Saturday Evening, July 28: Beethoven, Overture to "Fidelio"; Brahms, Second Piano Concerto (Soloist: CLAUDIO ARRAU); Prokofieff, Sixth Symphony.

Sunday Afternoon, July 29: Barber, Overture to "The School for Scandal"; Copland, "Quiet City"; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to "Genoveva"; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, "Don Juan"; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarneri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Honegger, Fifth Symphony; Sibelius, Fifth Symphony; Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Brahms, Variations on a Theme by Haydn, Third Symphony, Second Symphony.

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Boston Symphony Orchestra

SEVENTIETH SEASON, 1950-1951

CHARLES MUNCH, *Music Director*

FIFTH CONCERT

TUESDAY EVENING, MARCH 27

Program

RICHARD BURGIN *Conducting*

BEETHOVEN.....Overture to Goethe's "Egmont," *Op. 84*

CHOPIN.....Concerto No. 2 in F minor, for Pianoforte and
Orchestra, *Op. 21*

- I. Maestoso
- II. Larghetto
- III. Allegro vivace

I N T E R M I S S I O N

BRAHMS.....Quartet for Piano and Strings, in G minor, *Op. 25*
(Arranged for Orchestra by Arnold Schoenberg)

- I. Allegro
- II. Allegro ma non tanto
- III. Andante con moto
- IV. Rondo alla Zingarese

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OVERTURE TO GOETHE'S "EGMONT," *Op. 84*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

IT is said that Beethoven hoped to get a commission for music to Schiller's "William Tell," and would have preferred it. Certainly there are no signs of half-heartedness in the "Egmont" music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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CONCERTO NO. 2 IN F MINOR, FOR PIANOFORTE AND ORCHESTRA, *Op.* 21

By FRÉDÉRIC CHOPIN

Born at Zelazowa-Wola, near Warsaw, February 22, 1810; died in Paris, October 17, 1849

Composing his F minor Concerto in 1829, Chopin first performed it in Warsaw, March 17, 1830.

The accompaniment requires two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, trombone, timpani, and strings.

The Concerto has been played at these concerts with the following soloists: Miss Adèle Margulies, March 3, 1883; Mme. Madeline Schiller, November 24, 1883; Miss Amy Marcy Cheney (Mrs. Beach), March 28, 1885; Mme. Fanny Bloomfield (Mrs. Bloomfield-Zeisler), February 26, 1887; Vladimir de Pachmann, February 21, 1891; Mrs. H. H. A. Beach, January 23, 1892; Miss Antoinette Szumowska (Mme. Szumowska), April 6, 1895; Richard Burmeister (orchestration, and cadenza for first movement, by Burmeister), March 20, 1897; Mr. de Pachmann, October 29, 1904; Mr. Paderewski, April 22, 1905; Carlo Buonamici, November 19, 1910; Josef Hofmann, January 6, 1912; Guiomar Novaes, April 12, 1917; Jan Smeterlin, February 7, 1936; Witold Malcuzyński, February 2, 1945.

CHOPIN wrote his two piano concertos within a year of each other, when he was hardly twenty. The F minor concerto was actually the first, although the second in order of publication (1836). The composer was not long out of school when, in 1829, he wrote this concerto. He had still much to learn of the world, having only a few times submitted his talents as pianist to the impersonal scrutiny of the general public and the professional critics. As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo,

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had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before. He had only just returned from a visit to Vienna, his first real venture beyond Polish borders. There, he gave, with considerable success, two public recitals, and wrote home in elation, telling every detail.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which nourishes secret infatuations, and confides them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression — the *larghetto* of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Woyciechowski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the *adagio** of my concerto." The inspiration of the slow movement of this concerto was Constantia Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, whose voice and appearance he found "charmingly beautiful" when later she sang at a concert, wearing "a white dress, and roses in her hair." He made no avowal to Constantia, but confessed to his friend that her very name held him in such awe, that he could not even write it. "Con — No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia gave

* In his letters and on the programs of this time, the *larghetto*s of each concerto are referred to by the generic title of "*adagio*."

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her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." It was later remarked by George Sand that Chopin was versatile in falling in and out of love. "He could accomplish both of an evening," wrote James Huneker, "and a crumpled rose leaf was sufficient cause to induce frowns and capricious flights—decidedly a young man *très difficile*." Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in the atmosphere of the more brilliant salons of Paris in 1836, he came to the point of publishing and dedicating the concerto. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Turgeniev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. This one at least was present at his bedside, and sang to him in his last illness.

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JOSEPH BATTISTA

JOSEPH BATTISTA is a native of Philadelphia, his parents having both been born in Italy. At the Philadelphia Conservatory of Music, and later at the Juilliard Graduate School in New York, he studied under Samaroff, "his teacher, guide, and friend until her death." As the winner of two contests, he played with the Philadelphia Orchestra, and later made a "good will" tour of Brazil. Service in the armed forces interrupted his public career for three years. He appeared as soloist at a Berkshire Festival concert, August 3, 1947.

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QUARTET IN G MINOR FOR PIANO AND STRINGS, *Op.* 25

By JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Transcribed for Orchestra by ARNOLD SCHÖNBERG

Born in Vienna, September 13, 1874

The Piano Quartet of Brahms in G minor, completed in 1861, was first performed on November 16, 1861 at Hamburg, when Clara Schumann was the pianist.

Schönberg made his orchestration of this Quartet at Hollywood, Calif., in 1937. The orchestration had its first performance under the leadership of Otto Klemperer at a concert of the Los Angeles Philharmonic Orchestra, May 5, 1938. It was performed at the concerts of the Chicago Orchestra, December 15, 1938, at the concerts of the Boston Symphony Orchestra, January 31, 1941. Richard Burgin conducted it then and again on January 16, 1942.

The score, which is dated September 19, 1937, calls for two flutes and piccolo, three oboes, two clarinets, E-flat clarinet and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, Glockenspiel, xylophone, and strings.

BRAHMS from the age of twenty-four spent portions of three seasons at the Court of Prince Leopold of Lippe-Detmold. This, his only residential paid position, was far from onerous, even though in the autumn of 1860 the restless and independent nature of Brahms demanded its freedom. At Detmold the presence of Brahms was required only from September through December. His duties were to conduct the Court Choral Society and occasionally the Court Orchestra of forty-five musicians, to play the piano when needed, and to give piano lessons to the Princess Frederike of Lippe-Detmold. The friendly courtesy by which he was surrounded tempered somewhat his impatience with the rather punctilious etiquette of the courtly routine. On the whole, Brahms derived much from his sojourn at Lippe-Detmold. For the first time he could concern himself with writing music for chorus or chamber groups with the assurance of being able to try it out forthwith. His two Serenades, which were his first orchestral works, were the product of Lippe-Detmold, as were (in sketch form at least) his three Quartets for piano and strings.

Max Kalbeck made the statement in his biography that Brahms played over the Quartet in G minor at Detmold in 1857, together with Joachim and the Brothers Bargheer, but this is doubtful, for when he gave his friend, Clara Schumann, her first inspection of the G

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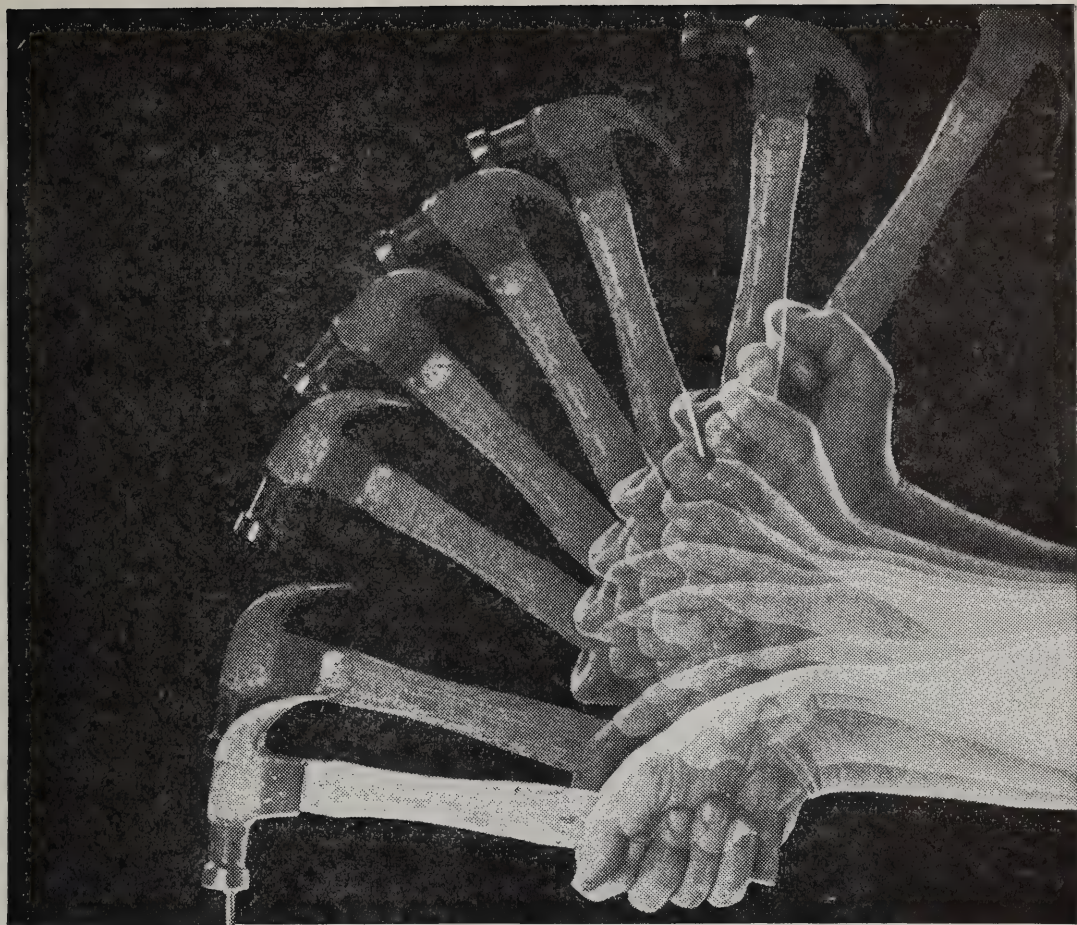
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NOWADAYS it seems as if there is a saxophone behind every bush, since dance bands rely on them so heavily. But, according to one veteran member of The Boston Symphony, there were no saxophones in this country even in the late 1880's. For during the season of 1886, the Orchestra under Wilhelm Gericke was scheduled to play Bizet's "L'Arlésienne" Suite No. 1, the Prelude of which has an exceptionally beautiful part for the saxophone. The Orchestra's librarian, responsible for supplying any extra instruments required by a new score, hunted high and low all over the country for a saxophone, but none could be found. It was decided to substitute the clarinet. When Gericke heard of this plan he immediately put his foot down. He felt that since Bizet had called for a saxophone in the score, no other instrument should take its place. Accordingly, the Orchestra imported one from France for the concert. This incident shows that even in those early formative days The Boston Symphony spared no pains to give a composer's work the most faithful interpretation possible. Such consideration has deservedly helped to earn the Orchestra a world-wide reputation.

MUSIC QUIZ

Name three modern instances of musicians married to musicians.

Ans. (1) Lily Pons, coloratura, and André Kostalanetz, conductor; (2) Rose Bampton, soprano, and Wilfred Pelletier, conductor; (3) Roy and Johanna Harris, composer and pianist respectively.



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A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

OLIVER WOLCOTT,
Chairman, Friends of the
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minor and A major Quartets in July, 1861, sending the music from Hamburg, where he was working on them, Mme. Schumann's letter of acknowledgment shows that she had received only the first two movements of the G minor Quartet and the scherzo of the A major Quartet. The date "September, 1861" inscribed on the last page of the G minor Quartet would show that there was still a month or so of work to follow — if not of composition, at least of revision. Mme. Schumann, whom Brahms had characteristically instructed to keep the new manuscripts for only a short time, found herself reduced to giving her "first impressions," and wrote from Kreuznach: "Would you like me to do that? I have often found that I remain true to my first impressions."

"There is much in the [first] movement of the G minor Quartet that I like, and much that I care for less. The first part seems to me too little G minor and too much D major, and I think that owing to the lack of the former it loses in clarity. The passage after the second *motif*, where it becomes so full of feeling [there follows here the phrase at the entrance of the D major signature]. I do not so much like the passage [phrase that occurs sixteen bars later] because it strikes me as too commonplace for Johannes Brahms. The development in the second part is fine, and the crescendo up to the G major is full of life. But what has become of the repetition of the second theme? Does the *motif* where the string instruments come in alone *p*

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take its place? Well, it does all right. And it is so beautiful where the piano joins in in triplets. I think I could get to like the whole movement very much if only the beginning of the first part were to keep more steadily to G minor and did not appear to be so long in comparison with the second part.

"I cannot help thinking that if you had me in mind at all when you were writing it you must have known I should be charmed with the scherzo in C minor. In fact I should hardly call it a scherzo at all. I can only think of it as an allegretto. But it is a piece after my own heart! How passionate and profound is the mournful passage [quotation of the melody at the 34th bar, violin over piano arpeggios*] how magnificently it carries one away. . . . I should like to play the piece over and over again to myself forever. And how fine the organ-points must sound! You are certainly smiling at me and thinking that I am not aware of the higher musical value of the first movement. Certainly I am; but in the C minor part I find myself so tenderly transported to dreamland that it is as if my soul were rocked to sleep by the notes."

Whether Brahms heeded Clara Schumann's opinions in further revision we do not know. What we do know is that her approved quotation from the scherzo appears considerably altered in Brahms' printed score.

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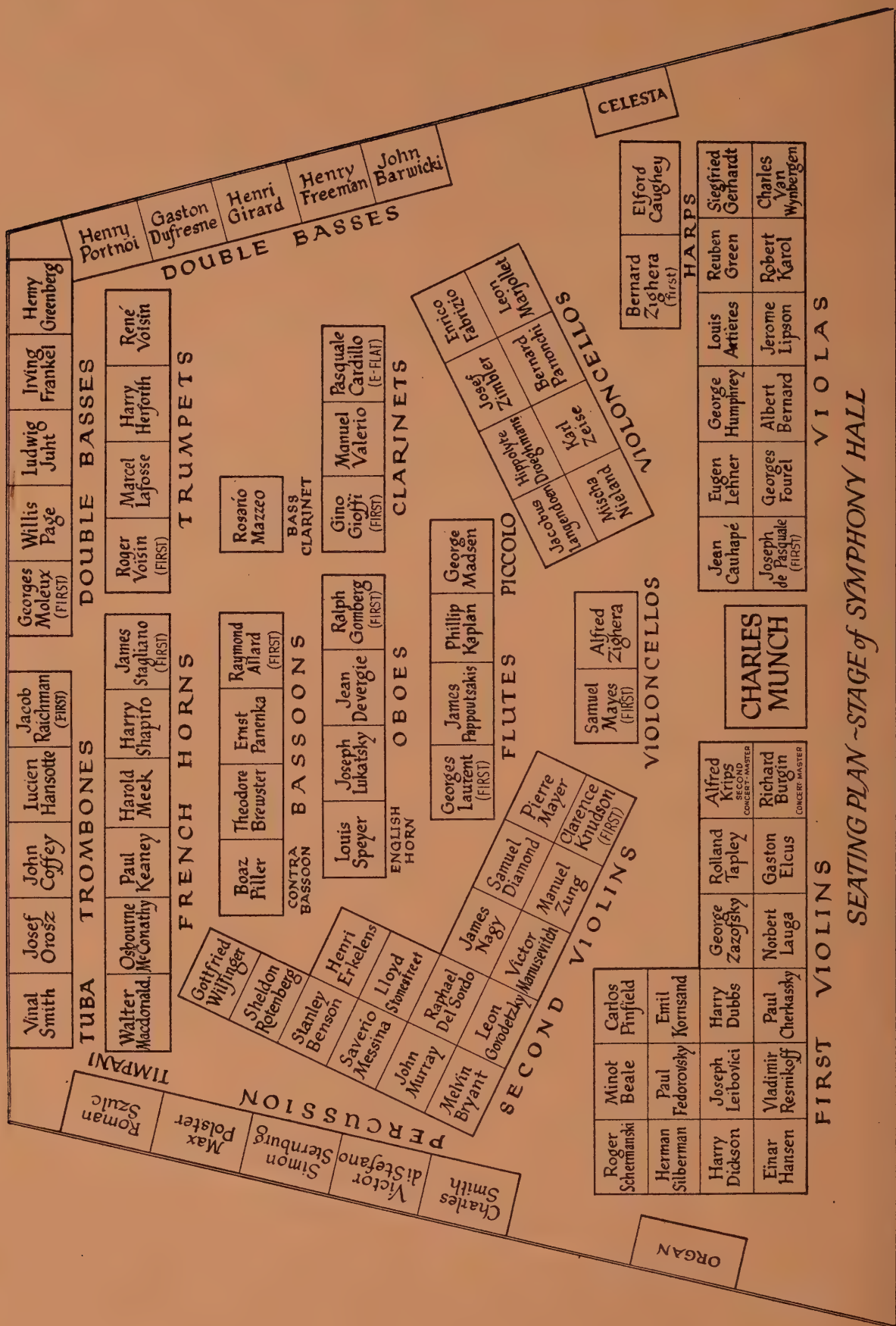
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Concert Bulletin of the Sixth Concert

TUESDAY EVENING, *April 10*

with historical and descriptive notes by

JOHN N. BURK

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Series A: Charles Munch

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Saturday Evening, July 28: Beethoven, Overture to “Fidelio”; Brahms, Second Piano Concerto (Soloist: CLAUDIO ARRAU); Prokofieff, Sixth Symphony.

Sunday Afternoon, July 29: Barber, Overture to “The School for Scandal”; Copland, “Quiet City”; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to “Genoveva”; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, “Don Juan”; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarneri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, “Missa Solemnis” (Soloists to be announced).

Saturday Evening, August 11: Honegger, Fifth Symphony; Sibelius, Fifth Symphony; Tchaikovsky, Sixth Symphony (“Pathétique”).

Sunday Afternoon, August 12: Brahms, Variations on a Theme by Haydn, Third Symphony, Second Symphony.

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Boston Symphony Orchestra

SEVENTIETH SEASON, 1950-1951

CHARLES MUNCH, *Music Director*

SIXTH CONCERT

TUESDAY EVENING, APRIL 10

Program

RAMEAU.....Suite from the Opera, "Dardanus"
I. Entrée
II. Rondeau du sommeil
III. Rigaudon
IV. Rondeau gai

HONEGGER.....Symphony No. 5
I. Grave
II. Allegretto
III. Allegro marcato

I N T E R M I S S I O N

MOZART.....Symphony in E-flat major (Koechel No. 543)
I. Adagio; Allegro
II. Andante
III. Menuetto; Trio
IV. Finale: Allegro

RAVEL....."Daphnis et Chloé," Ballet Suite No. 2
Lever du jour — Pantomime — Danse Générale

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Broadcasts of the Boston Symphony Orchestra in rehearsal are given
on the National Broadcasting Company Network (Station WBZ)
Sundays from 12:30 to 1:00 P.M.

SUITE FROM "DARDANUS"

By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"*Dardanus, Tragédie lyrique en cinq actes et un prologue*," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy. It was performed by this orchestra November 21, 1947, Charles Munch conducting.

ALTHOUGH Rameau showed himself a musician at the age of seven, playing upon his father's clavicin and although in his early manhood he made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was "*Hippolyte et Aricie*," a setting of Racine's "*Phèdre*." It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, "*Samson*," was banned on the eve of performance. After "*Hippolyte et Aricie*," which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. "*Dardanus*," which was preceded in the same year by his Ballet "*Les Fêtes d'Hébé*," had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called "*Arlequin Dardanus*" in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra*, appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

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SYMPHONY NO. 5

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

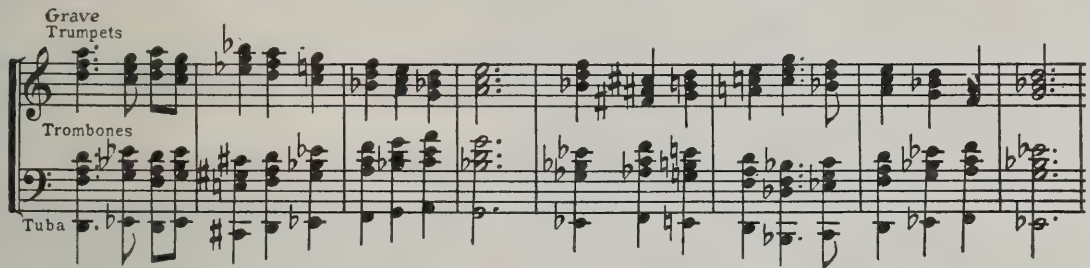
This Symphony was completed last December in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes three flutes, two oboes, and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky. It is here performed by the kind permission of Dr. Koussevitzky.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949. The Fifth Symphony is here having its first performances.

The Symphony begins with the orchestra in full sonority in a broad theme*:



The music soon subsides and a second subject is heard from the clarinets and then the English horn:



The initial fortissimo subject returns and is then treated pianissimo by the divided strings with ornamental figures in the woodwinds, picked up by the strings. The movement ends pianissimo.

*The music from which these examples are taken is copyright 1951 by Editions Salabert.

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The second movement (*allegretto* 3-8) has a scherzo character with two interpolations suggestive of a slow movement. It opens with a duet in light staccato between the clarinet and the first violins:



It progresses cumulatively as the theme is given to the single and the combined woodwinds, with occasional muted brass. There is a climax and a short *adagio* section in common time which is eloquent in a theme for the cellos and ends in a crescendo with predominant brass. There is a more agitated recurrence of the *allegretto* subject. The *adagio* returns briefly before the end.

The finale (4-4) opens with repeated staccato notes from the brass, at once taken up by the strings which carry a swift string figure in a persistent *forte* until the very close. The perpetual motion generates rhythmically incisive episodes in a symphony of tragic import throughout.

Under the title "*Symphonie No. 5*" the composer has written in a cryptic parenthesis: "*(di tre re)*." The answer may be found at the end of each movement, where the last note is a drum tap on D, *pianissimo*.

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SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The orchestration includes: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a *fee* or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

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Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.



Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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DAPHNIS ET CHLOÉ — BALLET IN ONE ACT — ORCHESTRAL FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

*Serge Lifar, who was a dancer in the Ballet Russe at that time states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." (*La Revue Musicale*, December, 1938). But the published score bears the date 1911.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct. "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, at-

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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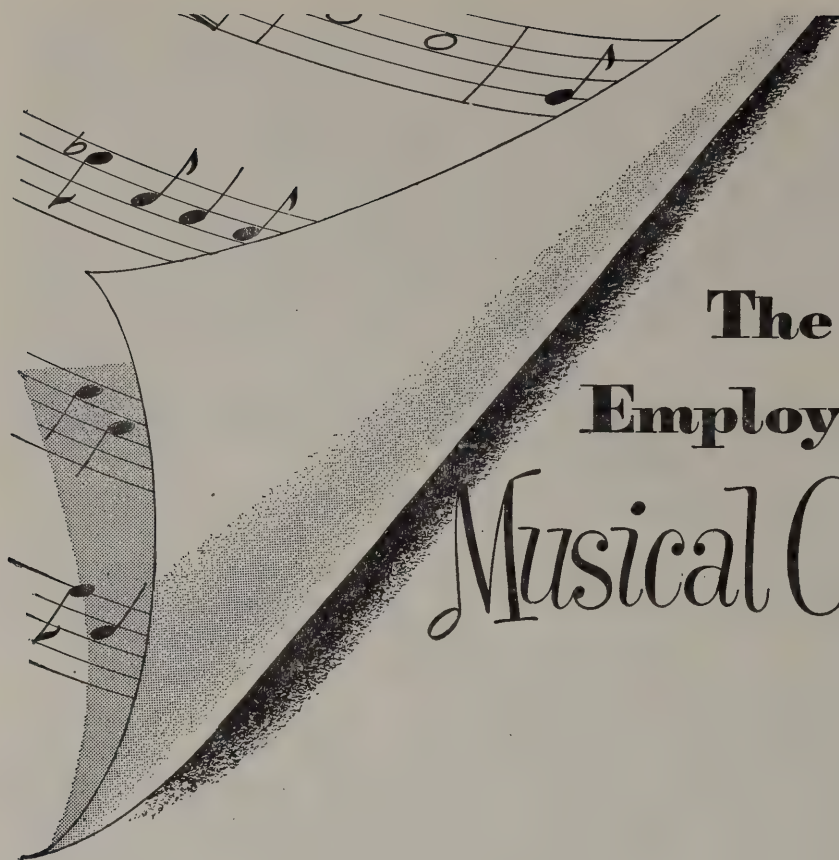
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The Employers' *Musical Corner*

THE Boston Symphony's Press Department has this amusing anecdote to relate about Heifetz and a Boston reporter. It seems that the reporter, a young woman, was given an assignment to interview the great violinist while he was in Boston. An interview was arranged to take place in the Green Room of Symphony Hall. At the proper time the girl was introduced to Heifetz. Since this was the young lady's first assignment with a musical celebrity, she was nervous . . . so nervous that when introduced all she could do was stare at Heifetz. Finally, she mustered up her courage and blurted out, "How do you spell your name, Mr. Heifetz?" He spelled it out for her . . . "H-e-i-f-e-t-z." Another pause. At last Heifetz interrupted the silence by inquiring in a spirit of helpfulness, "Well, aren't you going to put down what I do? I play the fiddle!"

MUSIC QUIZ

What work takes the most time for The Boston Symphony to perform?

Ans. The uncut version of "The Passion According to St. Matthew" by Bach. Played in 1936, it required an afternoon performance and an evening performance with time out in between for supper on the part of the audience, chorus and orchestra.



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Today, if a manufacturing plant burns down it is more than a loss of money. It's a loss of critical materials and of machinery to turn out goods. It's a loss in productive capacity . . . productive capacity

we *need* to meet our national defense objectives.

Again, if a home burns down, it is more than a matter of money. It's a loss of shelter and the conveniences you love which might not be replaced.

Yes, today the flame is hotter and the ashes blacker than ever. What goes up in smoke can be gone for good . . . which is bad for all of us.

So let's go to work on fire. We can stop it fast with care. For, by far, the most common cause of fire comes from *lack* of care.



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tributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloé* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the critical reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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OPEN REHEARSAL — APRIL 26

The final of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Thursday evening, April 26, from 7:30 to 10 o'clock.

Charles Munch will conduct.

Admission \$2 (tickets at Box Office).

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|--|--|-----|-------------|
| BEETHOVEN..... | Overture to Goethe's "Egmont," <i>Op.</i> 84 | V | March 27 |
| | Symphony No. 3, in E-flat major, "Eroica," <i>Op.</i> 55 | I | November 7 |
| | Symphony No. 4, in B-flat major, <i>Op.</i> 60 | III | January 23 |
| BERLIOZ..... | Fantastic Symphony, <i>Op.</i> 14A | II | December 12 |
| BRAHMS..... | Concerto for Violin and Orchestra, in D major, <i>Op.</i> 77 | | |
| | Soloist: PATRICIA TRAVERS | IV | February 27 |
| | Quartet for Piano and Strings, in G minor, <i>Op.</i> 25 | | |
| | (Arranged for Orchestra by Arnold Schoenberg) | V | March 27 |
| | Symphony No. 3, in F major, <i>Op.</i> 90 | III | January 23 |
| CHOPIN..... | Concerto No. 2 in F minor, for Pianoforte and Orchestra, <i>Op.</i> 21 | | |
| | Soloist: JOSEPH BATTISTA | V | March 27 |
| HANDEL..... | Suite from the Music for the Royal Fireworks (Transcribed for Orchestra by Sir Hamilton Harty) | I | November 7 |
| HONEGGER..... | Prelude, Fugue and Postlude | I | November 7 |
| | Symphony No. 5 | VI | April 10 |
| MOZART..... | Symphony in E-flat major (Koechel No. 543) | VI | April 10 |
| PROKOFIEFF..... | Symphony No. 6, in E-flat minor, <i>Op.</i> 111 | IV | February 27 |
| RAMEAU..... | Suite from the Opera, "Dardanus" | VI | April 10 |
| RAVEL..... | "Daphnis et Chloé," Ballet Suite No. 2 | VI | April 10 |
| ROUSSEL..... | "Bacchus et Ariane," Ballet, Second Suite, <i>Op.</i> 43 | I | November 7 |
| SAINT-SAËNS..... | Overture to "La Princesse Jaune" | IV | February 27 |
| SCHUMANN..... | Symphony No. 1, in B-flat major, <i>Op.</i> 38 | II | December 12 |
| WAGNER..... | Overture to "The Flying Dutchman" | III | January 23 |
| PIERRE MONTEUX conducted the concert on January 23; RICHARD BURGIN on March 27 | | | |

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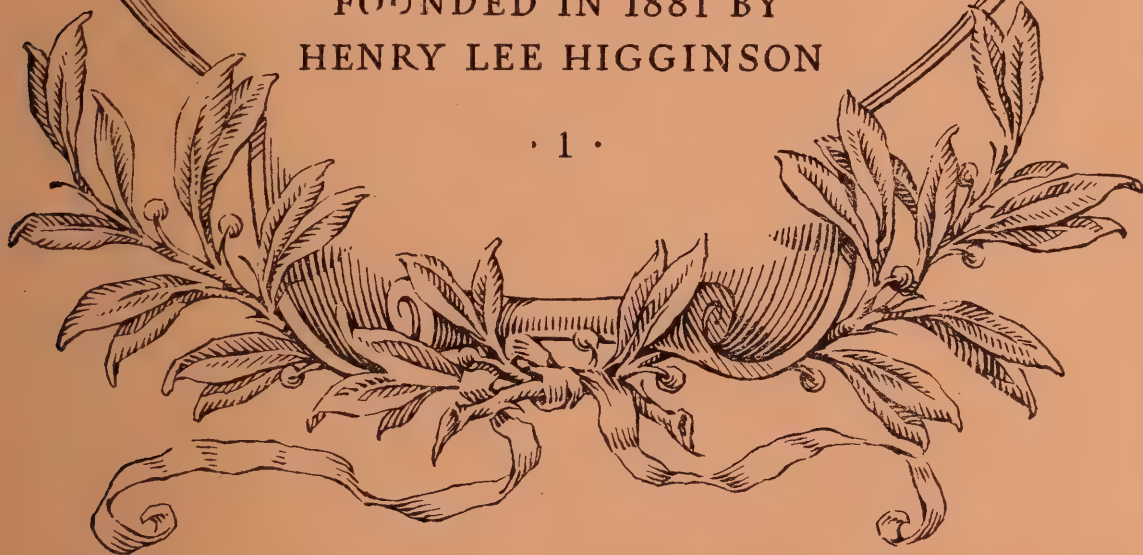
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

TUESDAY EVENING, *October 31*

with historical and descriptive notes by

JOHN N. BURK

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- I. Allegro con brio
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- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

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Symphony Hall, Boston by H. Earle Johnson, a history of the Orchestra's auditorium through fifty years, has just been published by Little, Brown & Company. Mr. Johnson reviews the celebrities and events at Symphony Hall as the barometer of five decades. An appendix of useful reference is a complete list of works performed by the Boston Symphony Orchestra from October 19, 1881, to January 1, 1950, with initial dates and subsequent seasons of performance.

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SYMPHONY NO. 3 in E-FLAT, "EROICA," Op. 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote."

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Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his

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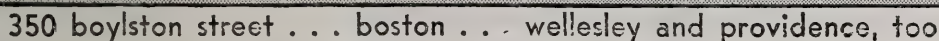
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* "I am not satisfied," said Beethoven to Krumpholtz in 1802, "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollection of Beethoven.")



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taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical.

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It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative

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forces ran in this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour. •

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony† which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a sec-

* Beethoven is said to have retorted to those who vigorously protested the length of the *Eroica*: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the *Eroica*: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.



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tion of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but

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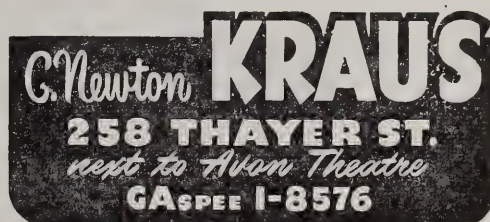
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with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply

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by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons*, three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

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In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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"*BACCHUS ET ARIANE*," BALLET, SECOND SUITE, *Op.* 43

By ALBERT CHARLES ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet "*Bacchus et Ariane*," choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Münch conducting. Mr. Münch introduced the Suite to Boston, as guest, December 26-27, 1946.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions

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Roussel died, as one of his French colleagues has expressed it, "*la plume à la main*." That pen was busily plied, even in his last illness, as he sat in his studio with its expensive vista in his attractive gabled and ivy-covered house in Vastérival. He had spoken to his friends of resting from his long industry, but he could not relinquish the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed

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a concertino for violoncello, and witnessed the mounting of his opera-bouffe, "*Le Testament de Tante Caroline*" at the *Opéra-Comique*. There was the "*Rapsodie Flamande*" of 1936, the ballet "*Aeneas*" and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

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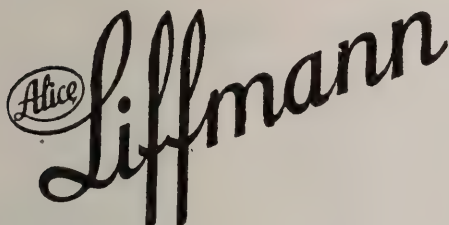
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10	Boston	(Tues. A)
13-14	Boston	(Fri.-Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27-28	Boston	(Fri.-Sat. III)
31	Providence	(1)

NOVEMBER

3-4	Boston	(Fri.-Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10-11	Boston	(Fri.-Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24-25	Boston	(Fri.-Sat. VI)
28	Providence	(2)

DECEMBER

1-2	Boston	(Fri.-Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15-16	Boston	(Fri.-Sat. VIII)
19	Boston	(Tues. C)
22-23	Boston	(Fri.-Sat. IX)
29-30	Boston	(Fri.-Sat. X)

JANUARY

2	Providence	(3)
3	Boston	(Pension Fund)
5-6	Boston	(Fri.-Sat. XI)
9	Boston	(Tues. D)
12-13	Boston	(Fri.-Sat. XII)

16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26-27	Boston	(Fri.-Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)

FEBRUARY

2-3	Boston	(Fri.-Sat. XIV)
6	Providence	(4)
9-10	Boston	(Fri.-Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23-24	Boston	(Fri.-Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)

MARCH

2-3	Boston	(Fri.-Sat. XVII)
6	Boston	(Tues. G)
9-10	Boston	(Fri.-Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23-24	Boston	(Fri.-Sat. XIX)
27	Cambridge	(5)
30-31	Boston	(Fri.-Sat. XX)

APRIL

1	Boston	(Sun. e)
3	Providence	(5)
6-7	Boston	(Fri.-Sat. XXI)
10	Cambridge	(6)
13-14	Boston	(Fri.-Sat. XXII)
17	Boston	(Pension Fund)
20-21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27-28	Boston	(Fri.-Sat. XXIV)

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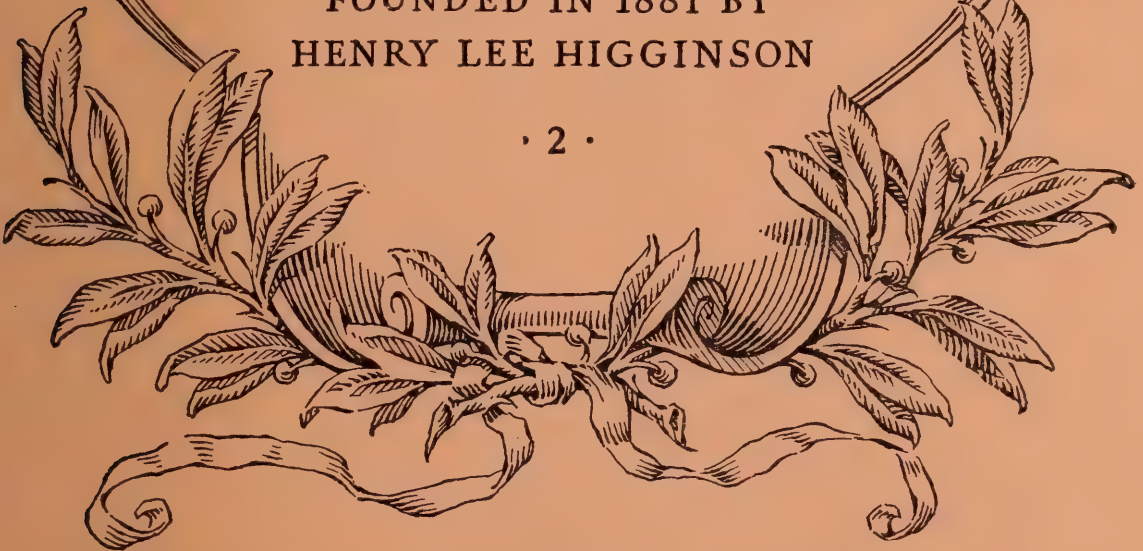
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RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

TUESDAY EVENING, *November 28*

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY

(Music Director Emeritus)

Conducting

BRAHMS.....Tragic Overture, *Op.* 81

BRAHMS.....Symphony No. 3, in F major, *Op.* 90

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

- I. Allegretto
 - II. Tempo andante, ma rubato
 - III. } Vivacissimo; Lento e suave
 - IV. } Finale: Allegro moderato
-

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[Seventieth Season, 1950-1951]

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SERGE KOUSSEVITZKY

On the announcement that Dr. Koussevitzky would terminate his conductorship in Boston after twenty-five years, he received invitations to conduct orchestras in North and South America, Europe, and the youthful state of Israel. Immediately after the 1949 Berkshire Festival, Dr. Koussevitzky fulfilled his first California engagement — a set of concerts in the Hollywood Bowl. In early October he conducted the Brazil Symphony Orchestra in Rio de Janeiro — his first appearance in South America. Beginning in January, 1950, he fulfilled engagements — lasting into June — in Havana, Israel (debuts in each case), Rome, Brussels, Paris, and London. He had not had the opportunity to conduct in Europe for years. The remark of a critic in Rome is typical: "Although 76, he put into his performance the vigor and enthusiasm of a man of 30, adding to that youthful vigor all the experience of a career of many years."

From July 8 to August 13 last, he conducted at the Berkshire Festival. He flew from New York to Paris on September 21, and within the week had flown to Israel. After filling return engagements there until November, he flew on the sixth of that month to Paris, and thence to New York, arriving the eighth. From November 21 through December 9 he will conduct the Boston Symphony Orchestra at home and on visits to Providence, Newark, New York, Brooklyn, and Washington. Subsequently he will conduct the Israel Philharmonic on its first American tour.



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TRAGIC OVERTURE, Op. 81

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna April 3, 1897

The *Tragische Ouvertüre*, like the *Academische Fest Ouvertüre*, was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881.

The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

“ONE weeps, the other laughs,” Brahms said of his pair of overtures, the “Tragic” and the “Academic Festival.” Eric Blom adds, “Why not ‘*Jean (Johannes) qui pleure et Jean qui rit?*’” But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, sociable contentment, a *Gemütlichkeit*, so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did

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not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those "character" overtures which have a genuine right to be called tragic: Handel's 'Agrippina,' Beethoven's 'Coriolan,' Cherubini's 'Medea,' Schumann's 'Manfred,' Volkmann's 'Richard III' overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead places.' Thus, at the very beginning of the development section, where

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the principal theme steals downward *pianissimo*, note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* at the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march.

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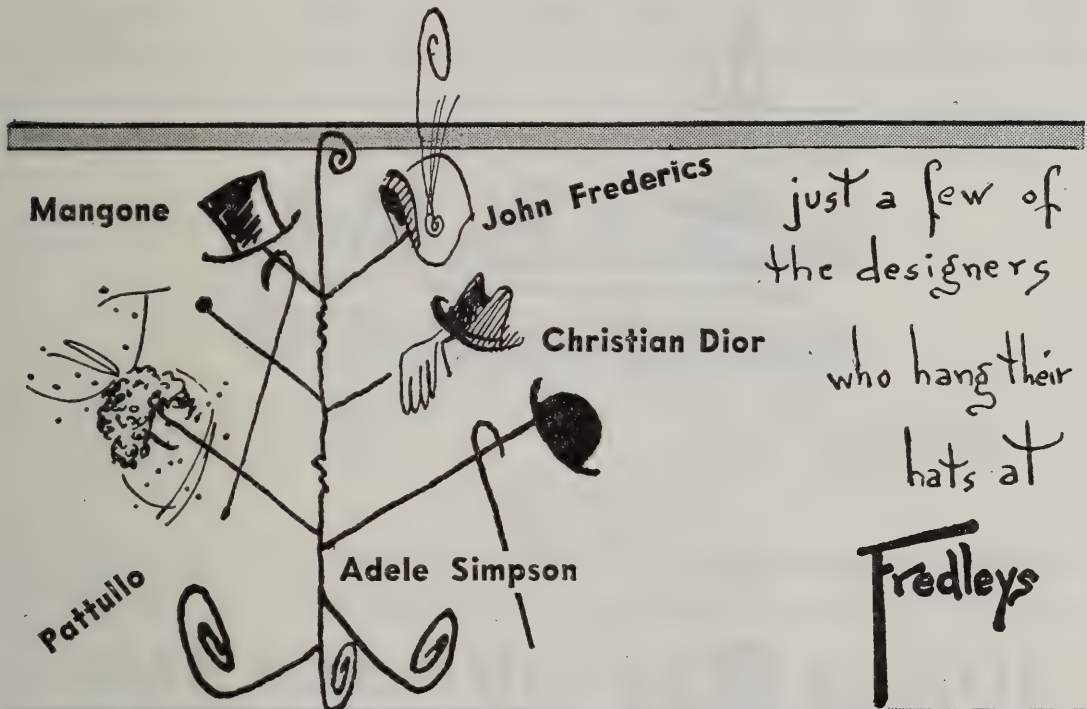
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony



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which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the “Wagner-Bruckner *ecclesia militans*,” whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner’s orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which to this day

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has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of \$9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime*, the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive,

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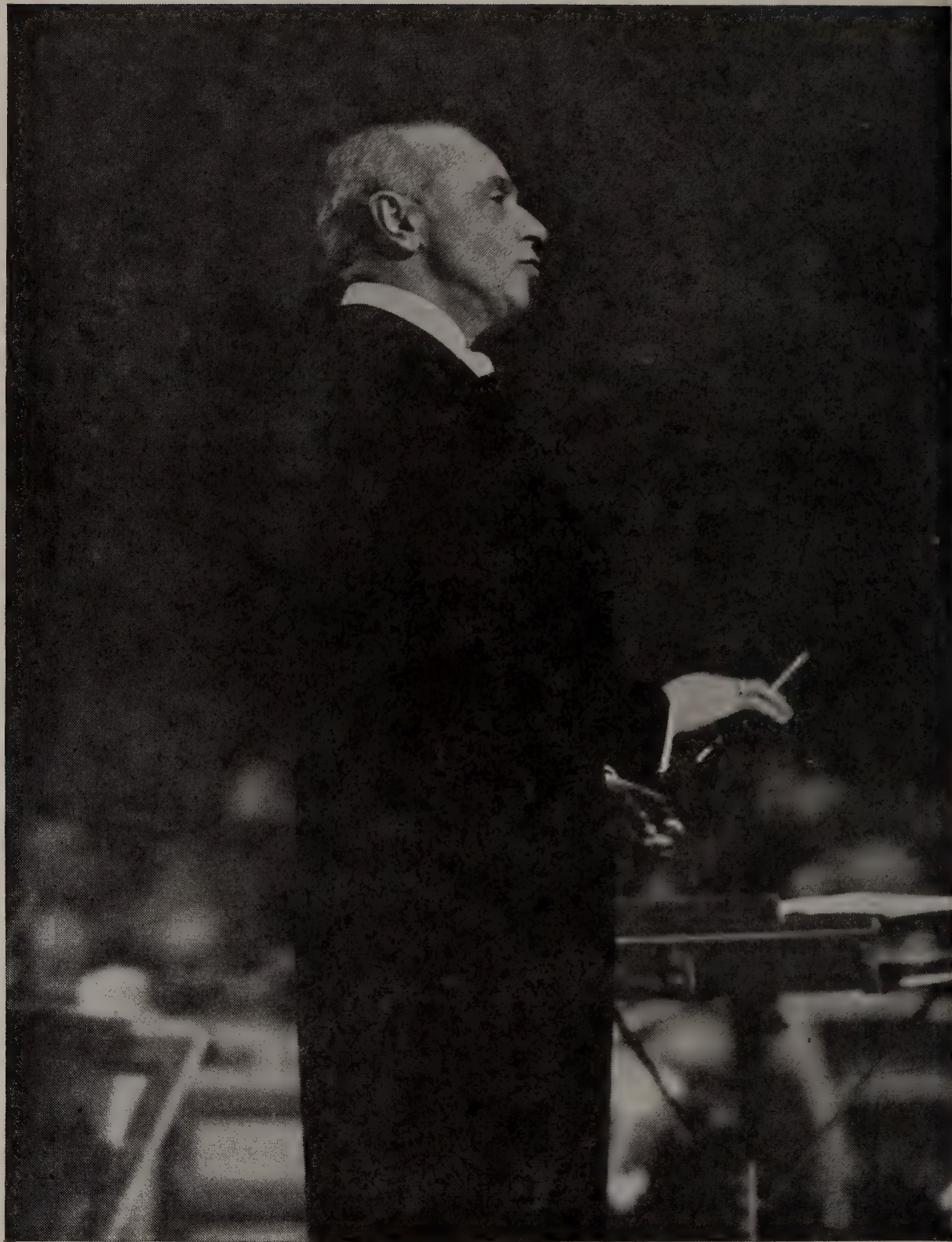
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sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a par-

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."



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ticularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto*, which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward

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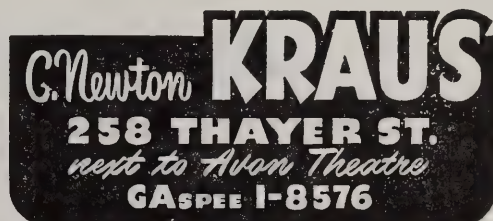
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limitations, which have their source in Brahms' peculiarly indeterminate 'Moll-Dur' nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the 'Dur-Moll' mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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ENTR'ACTE
COMPOSERS AND PERFORMERS

By ERNEST NEWMAN

(London Sunday Times, October 1, 1950)

IT sometimes happens that a critic is told that he has "been rather hard" on performers. This astonishes him, for he has been innocent enough to believe that if he has erred at all it was on the side of too great tolerance of the mediocre. His first duty, as he conceives it, is towards the composer and the work: the *amour-propre* of the performers is a secondary consideration.

My own position in these matters is beautifully simple. For the best performance obtainable under given conditions I am duly grateful. At the other end of the scale I am happiest at a thoroughly bad performance of a masterpiece, for this sends me out with the comforting conviction that now I know the worst; as I leave the hall or the theatre I chuck death familiarly under the chin and ask him where his sting is now. Yes, a vile performance can have a peculiar fascination for me as a musical pathologist: I understand after it just how the eminent surgeon mentioned by De Quincey must have felt when he rhapsodised professionally about "a beautiful ulcer."

The critic's ideal should be simply that of the composer — only the best is good enough. We have abundant testimony that the great composers, Wagner and Verdi in particular, were exceedingly critical of even the best of the contemporary performers of their works. Each of the two composers I have mentioned was roused to fury every now and then by the complacent blend of vanity and ignorance in some of their so-called "interpreters."

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Wagner said bluntly that there was not a single conductor in Germany who could be trusted to discover for himself the right tempo for any passage in his works. Verdi poured out his scorn on the conductors and singers who plumed themselves on "bringing out" all he had put into his music — or even more — and especially on the vain mountebanks of singers who, because they had been honoured by him with an invitation to sing in the first performance of one of his operas, fatuously regarded themselves as the "creators" of this or that rôle.

"I want only one 'creator,'" the old man wrote to Ricordi. "I shall be satisfied if these people will reproduce simply and exactly what I have written. The trouble is that none of them ever do this. I often read in the papers of 'effects unimagined by the composer'; but I have never come across any of these myself. I do not admit that either singers or conductors are capable of creating; this is a notion that leads to the abyss. . . . A conductor who dares to change the tempi! I hardly think we need to have conductors and singers who can discover new effects [in his scores]. As far as I am concerned I swear that no one has *ever, ever*, even so much as succeeded in bringing out all the effects I had intended. No one! Never, never — neither a singer nor a conductor."

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The critic cannot do better than take to heart these and other outbursts of Verdi and Wagner. If the composer understands his job — and certainly none understood it better than these two, each of whom was not only a creative genius of the first order but knew the practical business of the operatic stage inside out — he has said the first and final word on every point of “interpretation” in his score. None of the prima donna conductors, the coruscating Henrys or Henris or Heinrichs or Enricos of the baton, can improve on that, try as they will, struggle as they will for the centre of the limelight.

Verdi was uncompromisingly critical of his singers. He refused to accept, without an audition, one of the best Italian sopranos of his day for his Desdemona merely on the report that she had been very successful in “La Traviata”: anyone with any aptitude for the stage, he held, could make a success with Violetta. For Desdemona he wanted something more than a perfect larynx. He refused to have Melba — at that time thirty years of age and at her most brilliant — for a Paris production of “Otello”: she was an “artist,” he admitted, but, as he politely put it, the part of Desdemona was not suited to her talents.

In an epoch of distinguished singers he could not, when writing “Otello,” visualise one of them as capable of realising his ideal of the characters. He did not want mere singers, however gifted in their special line: he wanted also good actors, and, further, people of some literary finesse who could be counted on to realise, and to bring out in performance, the poetic quality of Boito’s remarkable libretto. The people of today who contend that the one and only thing needful in opera is good singing would get short shrift from Verdi if he could hear them.

In view of all this, can the critic of the average Verdi performance be justly charged with being hypercritical if he has his mental reservations about what he hears and sees?

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By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion,

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the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a “first” and “second” theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what “would in ordinary parlance, no doubt, be called the ‘first subject.’” It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are

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combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender

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trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Ravel "Daphnis and Chloé," Suite No. 2 (new recording); Rapsodie Espagnole; ***"Mother Goose" (new recording); **Bolero
Rimsky-Korsakov "The Battle of Ker-jenetz"; Dubinushka
Satie "Gymnopédie" 1 and 2
Schubert ***"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Shostakovitch Symphony No. 9
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa "The Stars and Stripes Forever"; "Semper Fidelis"
Strauss, J. Waltzes: "Voices of Spring"; "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"; "Till Eulenspiegel's Merry Pranks"; ***"Don Juan"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; Overture "Romeo and Juliet"; "Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell, "Parsifal"; "Flying Dutchman" Overture
Weber Overture to "Oberon"

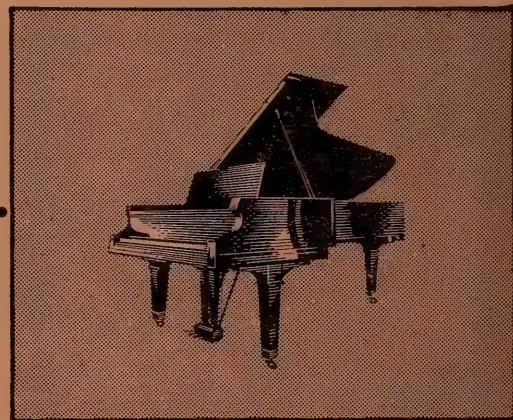
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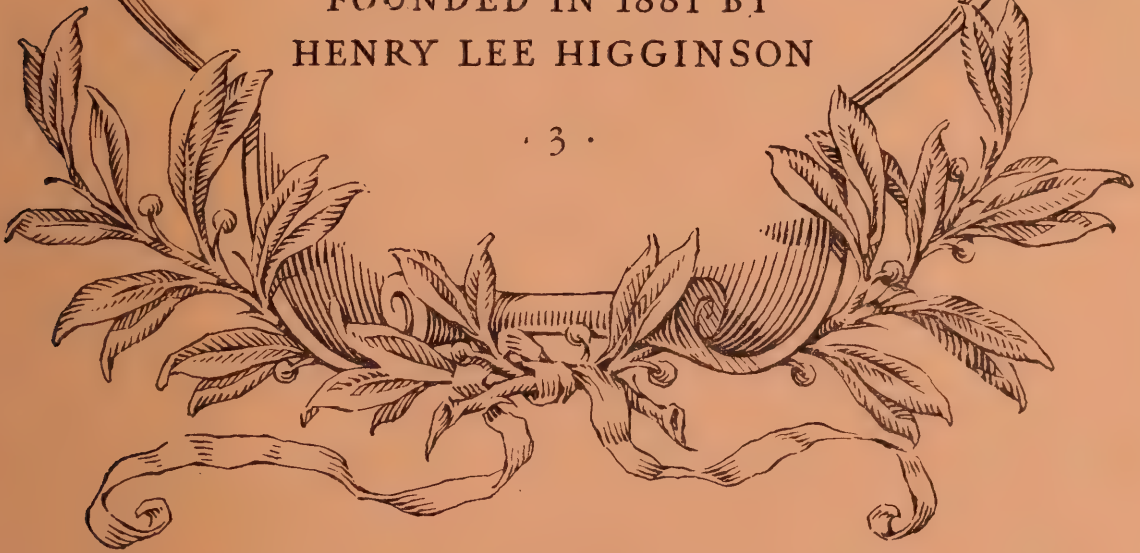
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Concert Bulletin of the Third Concert

TUESDAY EVENING, *January 2*

with historical and descriptive notes by

JOHN N. BURK

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HAYDN.....Symphony No. 103, in E-flat major,
("The Drum Roll")

- I. Adagio; Allegro con spirito
- II. Andante
- III. Minuet
- IV. Finale: Allegro con spirito

SCHUMANN.....Symphony No. 1, in B-flat major, *Op. 38*

- I. Andante un poco maestoso; allegro molto vivace
- II. Larghetto
- III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
- IV. Allegro animato e grazioso

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RAVEL....."Le Tombeau de Couperin," Suite

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

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SYMPHONY IN E-FLAT, No. 103

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

Composed in 1795 for the Salomon concerts in London (and numbered 8 in the catalog of the Philharmonic Society of London), this symphony was first performed in that year at a date not ascertainable.

Two clarinets are used in this score and likewise (in twos) flutes, oboes, bassoons, horns, trumpets, together with timpani and strings.

THIS symphony is identified in Germany as the "*Paukenwirbel*," as distinguished from the "*Paukenschlag*," or "Drum Stroke" Symphony, No. 94, known in English as "The Surprise." The "drum roll" which gives the Symphony No. 103 its name appears in the very first bar.* The introduction, with its somber and mysterious theme, first heard from the basses, ends on a breathless pianissimo, suddenly dispelled by the lively main theme in 6-8. This is fully stated before the second subject, in the character of a German dance, ends the exposition. In the full development, rich in detail, there may be detected in the nineteenth measure, after a fermata, the introductory theme again in the basses, but in the quicker tempo and in a sudden pianissimo. Before the coda Haydn sets a new precedent (to be pursued later to significant ends by Beethoven) when he repeats the opening of the adagio introduction (ushered in as before with a drum roll).

The slow movement is Haydnesque in the use of two distinct themes, separately varied (recalling the beautiful Andante in F minor for piano solo). The first theme is in C minor, the second in C major in which mode, after many adventures including an ornamental violin solo, the movement ends.

The minuet, with a formal and ceremonious leaping theme and staccato rhythmic accentuation, finds a graceful foil in a gently flowing trio. The finale builds upon a two-part harmony by the horns and a sprightly theme from the strings which is at once combined with it.† A verbal description would be left behind in attempting to follow the

* This announcing drum roll, in the current Breitkopf and Härtel and other editions, is marked < *pp.* >. But in the first Breitkopf and Härtel edition, published in Haydn's lifetime and supervised by his pupil Neukomm, under the composer's sanction (1806), it has *ff* over the drum roll with no indication to swell and diminish, this both in the first bar, and in its recurrence. If this was Haydn's wish, did he act according to his own sober judgment, or with a sly purpose of bringing his British audience sharply to attention by another "surprise" device? The autograph score has no dynamic indication at this point.

† Karl Geiringer refers to this horn theme as a "counterpoint to the main idea" and marks in the combination "a striking resemblance to the beginning of the finale in Mozart's Jupiter Symphony."

quick changes, sudden inventions and marvelous counterpoints through which this theme dances. The horn harmony which holds to its basic uses finally becomes a trumpet proclamation.

Philip Hale once described in these programs the early performances of Haydn in Boston:

Haydn's symphonies were played in the United States at the end of the eighteenth century: in New York as early as 1782; in Philadelphia in 1786; in Charleston and Baltimore in 1793; in Hartford in 1795; in Boston in 1792.* The symphonies, sometimes called "overtures" or "full pieces," were very seldom identified, nor is it certain that in all cases all the movements were performed. "La Reine" and "La Chasse" were played in New York (1793-94). On a Boston program the composer's name was spelled "Aiden." The spelling "Heyden" was not uncommon in other cities. William Foster Apthorp says in his Boston Symphony Program Book of April 13-14, 1900, that the "Military" was one of the first symphonies by Haydn to be given in Boston; its first performance here dated back somewhere in the thirties of the last century. The symphony was very

* See O. G. Sonneck's "Early Concert Life in America" (1731-1800).

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popular for some years, but it fell into neglect. Mr. Apthorp also wrote when the "Surprise" Symphony (B. & H. No. 6) was performed by Julien's famous orchestra in Boston, during the season of 1853-54, that Julien chose the second movement as one of his battle horses, on account of the full orchestra's crash on a fortissimo chord after each period of the theme given out by the strings. "To make the surprise still more surprising, he added an enormous bass drum, the largest, I believe, ever seen in this country up to the time."

The program of the concert given for "Mons. Jacobus Pick's benefit at Concert Hall on November 27, 1792, reads curiously today:

"A Grand Symphony, composed by Haydn. Song by a lady. A Sonata on the Piano Forte, by a young lady. A Flute Concerto, by a Gentleman amateur. A Song by Mons. Pick. A Grand Symphony, composed by Pleyel. The Song of Belisarius, by Mr. Powell. A Grand Overture. A Grand Symphony by Fils. Song by a lady. A Hautboy Concerto by Mr. Stone. A Quintetto, composed by Pleyel and performed by the Gentlemen amateurs of Boston. Several pieces on the Harmonica, by Mons. Pick. A Grand Overture. The subscription to be one dollar — each subscriber to be entitled to one lady's ticket."

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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op. 38*

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his crea-

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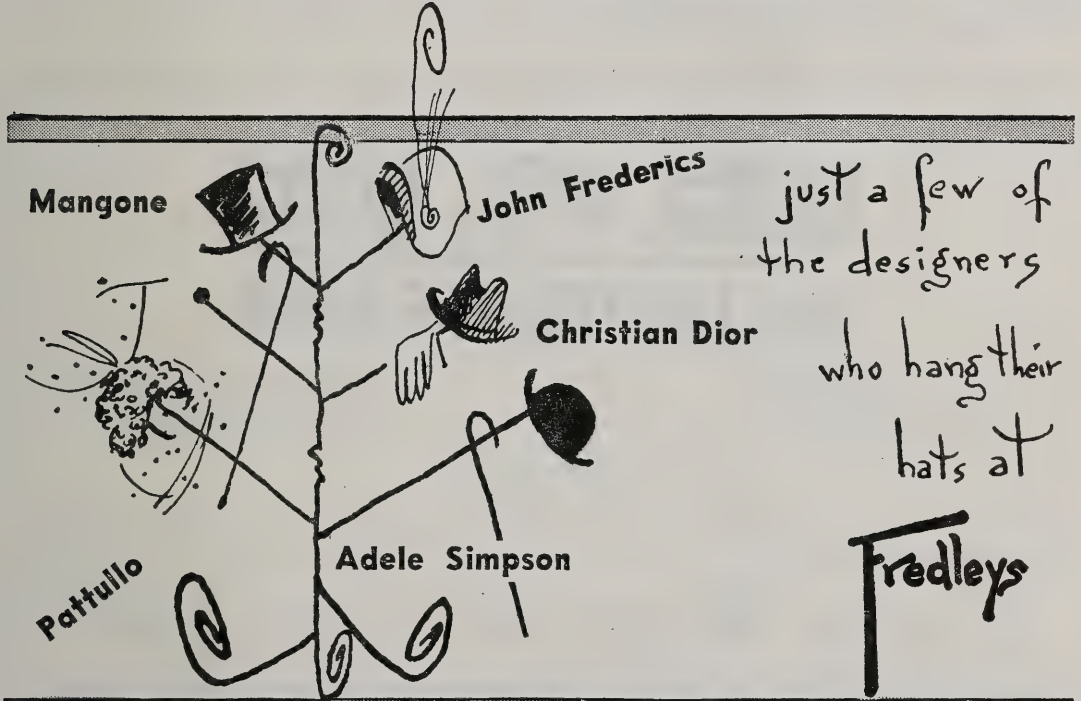
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tive efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightly. There were a hundred and thirty-eight of them, and some of his finest. If this was the “song year,” and Schumann called it so, the year 1841 was certainly an “orchestral year.” Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the “Overture, Scherzo, and Finale,” the Symphony in D minor (later rescored and published as No. 4), and a “Phantasie” in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841,



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Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by. ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."* Schumann noted in the diary: "Sketched January 23 to 26, 1841,"

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: "*O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!*"

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and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True,

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these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple.

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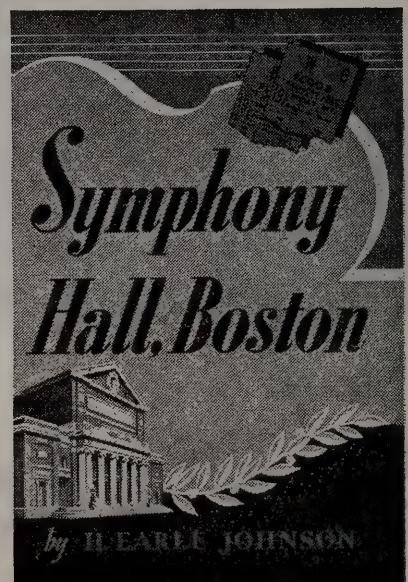
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Clara wrote to her friend Emilie List: ". . . My husband's Symphony was a victory over all cabals and intrigues. I never heard a symphony received with such applause. Mendelssohn conducted it, and throughout the concert was most charming, his eyes beamed with the greatest happiness. . . ." Yet Dörffel reports that while the success was marked, and served to put its composer definitely before the musical world, many features of the new work were found puzzling, nor were the players themselves entirely at home in its performance. It is difficult for hearers almost a century later to realize that Schumann was once an enigma to most of his hearers, and the stirring and buoyant message of his "Spring" Symphony was found radical and baffling; an impression which was hardly clarified by the muddled performances it must have had in early hands. The critics of the first London performance (Philharmonic concert, June 5,

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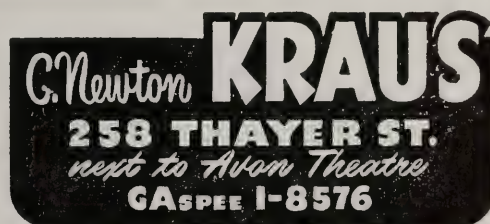
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1854) found it "incoherent, and thoroughly uninteresting," a fore-warning of musical "epilepsy" in Germany, a music of "eccentricity and pretension," of "the charlatan's familiar tricks." One of them dubbed the symphony as belonging to the "broken crockery school." In Paris it fared far better; but Vienna, where the composer, conducting it in 1847, was still referred to as Clara Wieck's husband, condescended to Schumann, not awakening to the beauties of his art until the early sixties.

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be for-

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bidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensitive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change. When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is

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nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a forte end to the scherzo.

“The opening of the First Symphony was intended to sound like a summons from heaven, evoking the vital forces of springtime. . . . The introduction continues with a suggestion of the first stirrings of sap in the trees and awakenings of woodland life; and at last the Spring enters in full vigor. A quieter second group begins with an admirably contrasted theme in a subtle blend of keys, and ends with a vigorous cadential epigram, difficult to bring out as Schumann scores it. The development picks up its sequences in Schumann's way, which somewhat resembles the way of Schubert and of all young composers who have not been trained under the eye of a Rubinstein; but most especially of those who have. . . . When Shakespeare called springtime 'the only pretty ringtime,' he obviously referred to Schumann's happy use of the triangle in the lighter passages of this development. The recapitulation arrives at the top of a grand climax in which the opening phrases of the introduction blaze forth in the full orchestra, to be followed by the continuation of the allegro theme instead of the theme itself which, admirable in its original place, would have been prosaic here. (This is the kind of lesson the school of Rubinstein never learnt.) The coda introduces, with the happiest effect, an entirely new spring song. . . .

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"The scherzo is in D minor, a key which it enters by the subdominant. The first trio is a highly imaginative and picturesque design in D major, in chords distributed between wind and strings in a constant rhythmic figure. The first return of the scherzo is represented only by its first strain, which is immediately followed by a second trio in B-flat. . . . The mood of the second trio shows a bustling energy which sets off the following full da capo very well, while the sequences do not last long enough to make us feel the substance to be too dry. Certainly it is not a good model for students; but to adopt Dr. Johnson's criticism in its two forms, the colloquial and the lexicographical, it has wit enough to keep it sweet, while a student's imitation would doubtless not have sufficient vitality to preserve it from putrefaction. The coda, with its mysterious fleeting vision of the first trio, is really wonderful.

"The finale begins with a scale in a striking rhythm, and proceeds to a main theme as slight as a daisy-chain (and why not?). . . . The development is a very different matter. Beginning dramatically, it first deals gently with [the second theme,] but then, at the summons of the trombones, takes that rhythm back to the original scale figure, which it builds up into an enormous and impressive sequence . . . which rises to an ominous forte, but never to a fortissimo: and the climax is actually a decrescendo. The home dominant being at last reached, the recapitulation is ushered in by that most dangerous of unorthodoxies, something that is thoroughly old-fashioned: that is to say, an unbarred cadenza for the flute. As Wagner's Hans Sachs says, 'In springtime it must be so.' The full energy of the finale appears in its coda, which grandly works up the thread of the development to a triumphant end."

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Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Padeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the

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fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The "*Prélude*" is in E minor, *vif*, 12-16; the "*Forlane*" (an old dance said to derive from the gondoliers of Venice as the "*Forlana*") is an allegretto, 6-8; the "*Menuet*" is an allegro moderato, and the final "*Rigaudon*," *assez vif*, 2-4.

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RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The "*Rapsodie Espagnole*," composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

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Chicago Tribune, Nov. 10, 1950

"what she said in *music* cannot possibly be added to, or adequately commented upon, in words."

The Michigan Daily (Ann Arbor), Nov. 15, 1950

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Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps. The work is dedicated to "*Mon cher Maître, Charles de Bériot.*"

THE "*Rapsodie Espagnole*" was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the "*Alborada del Gracioso*" as a piano piece, and the "*Habanera*" from "*Les Sites Auriculaires*," for two pianos. As he transformed the "*Alborada*" into bright orchestral dress, so he incorporated the "*Habanera*" as the third movement of the "*Rapsodie Espagnole*."

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

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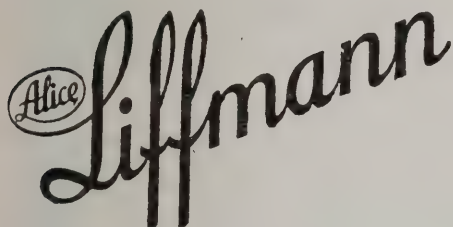
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The *Habanera* is dated "1895" in the score, recalling the "*Habanera*" for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a *fortissimo* close.

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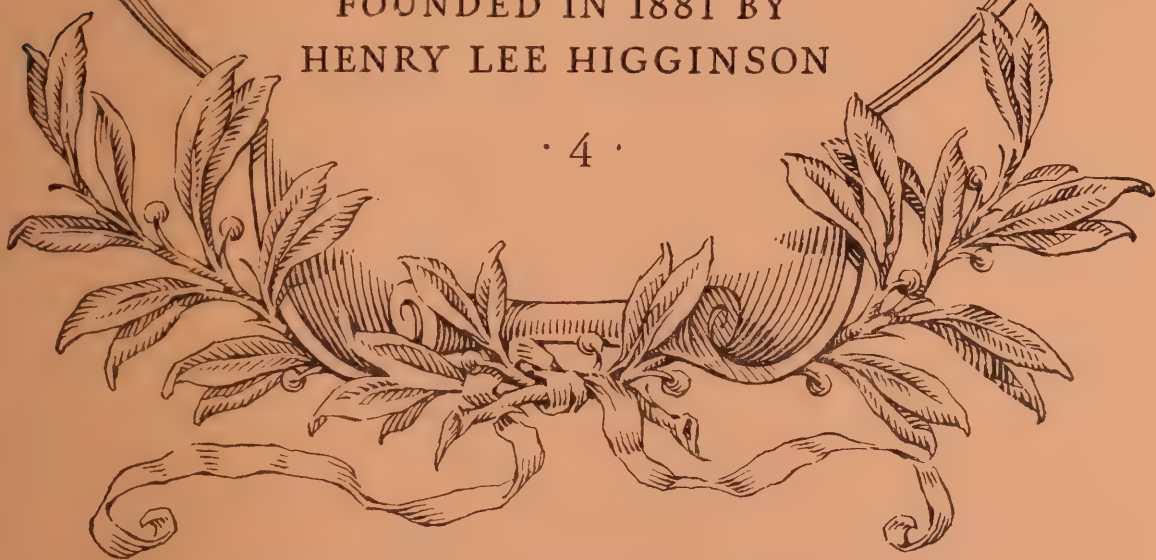
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Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *February 6*

with historical and descriptive notes by

JOHN N. BURK

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STRAUSS.....“Don Juan,” Tone Poem
(after Nikolaus Lenau), *Op. 20*

BARTÓK.....Music for Strings, Percussion and Celesta
I. Andante tranquillo
II. Allegro
III. Adagio
IV. Allegro molto

I N T E R M I S S I O N

DVORÁK.....Symphony No. 4 in G major, *Op. 88*
I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

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Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

THE Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885-86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *Aus Italien*, and a "Tone Poem" — *Macbeth*. He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan*, which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual 'ego.' My *Don Juan* is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess.

Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

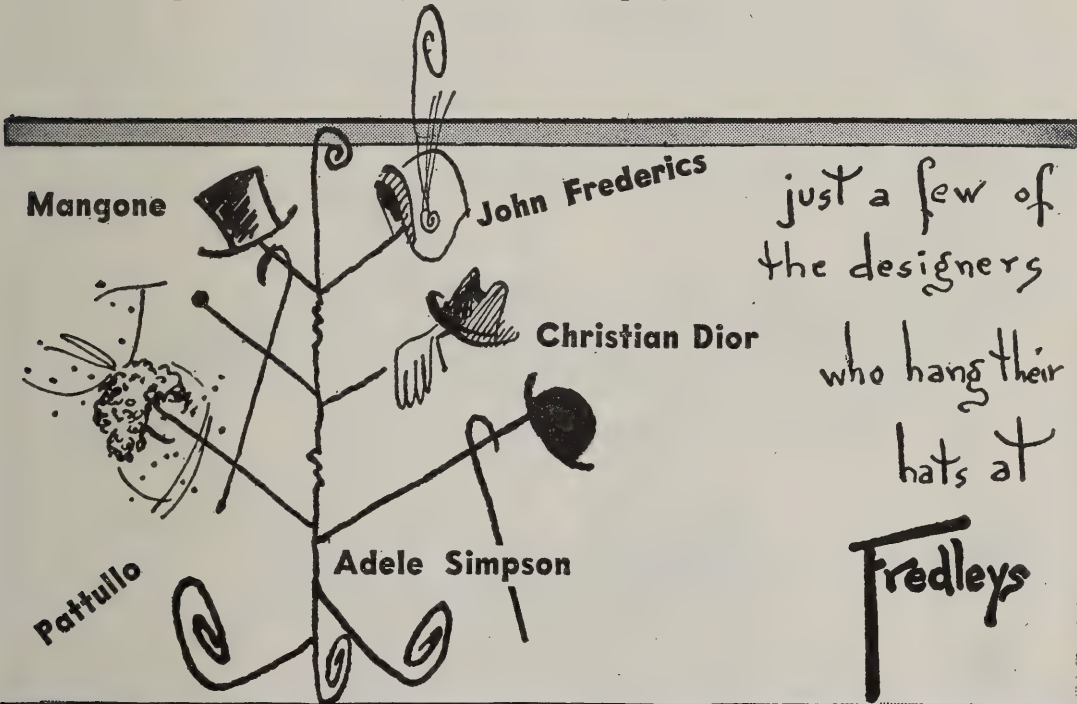
Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(To Diego)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms; kneel down to each,
And — if for one brief moment — win delight.

(To Diego)


I flee from surfeit and from rapture's cloy,
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Grieving the one, that all I may enjoy.
 The fragrance from one lip today is breath of spring;
 The dungeon's gloom perchance tomorrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours unfurbish'd and regilded;
 A different love has this to that one yonder —
 Not up from ruins be my temple builded.
 Yea, love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire — here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each beauty in the world is sole, unique!
 So must the love be that would beauty seek!
 So long as youth lives on, with pulse afire,
 Out to the chase! To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;
 Now it is o'er; and calm all 'round, above me;
 Sheer dead is every wish; all hopes o'ershrouded.
 'Twas p'r'aps a flash from heaven that so descended,
 Whose deadly stroke left me with powers ended,
 And all the world, so bright before, o'erclouded;
 And yet p'r'aps not! Exhausted is the fuel;
 And on the hearth the cold is fiercely cruel.

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, finding a place for the statue and the fatal supper — a cataclysm quite alien to

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Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

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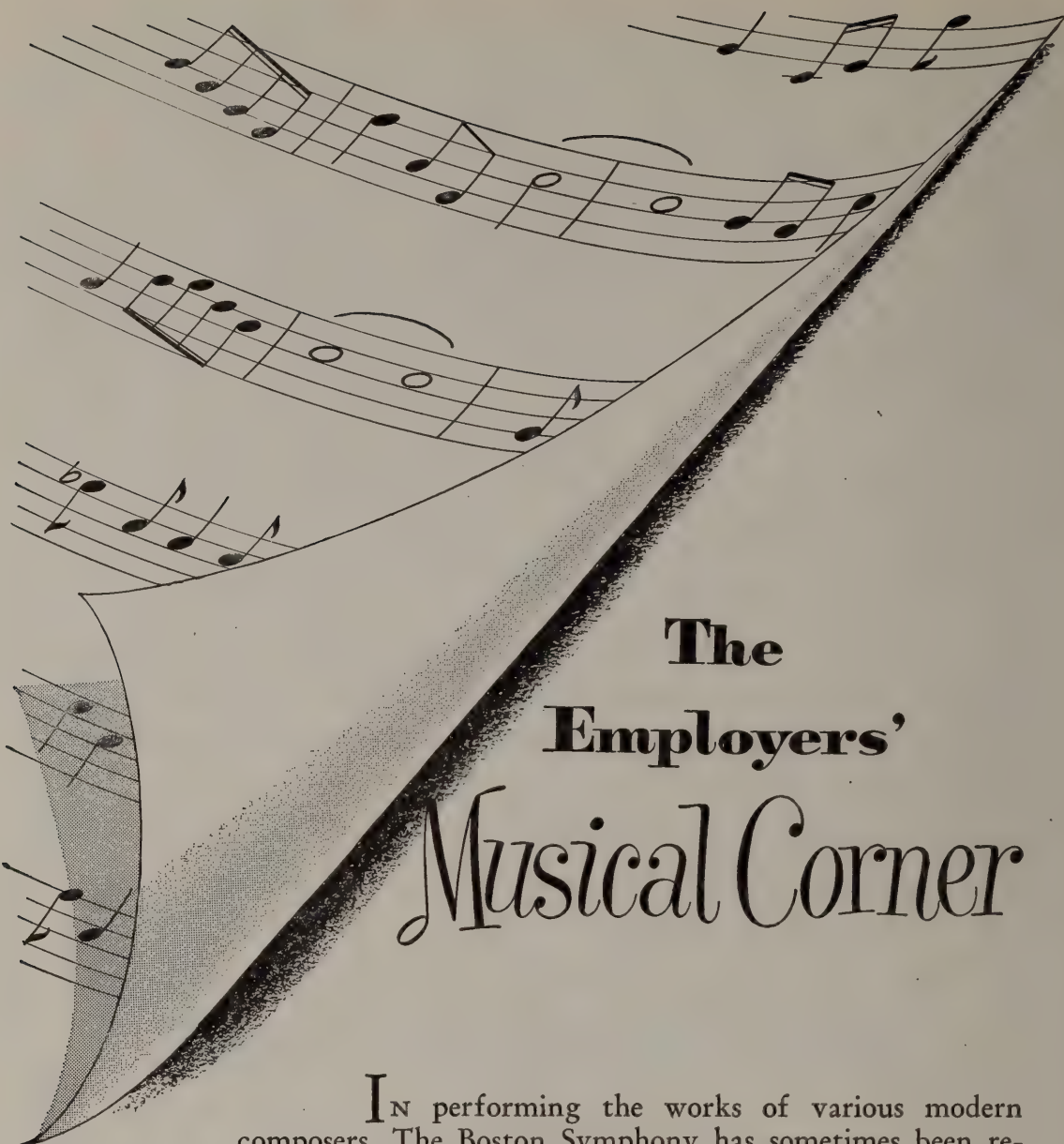
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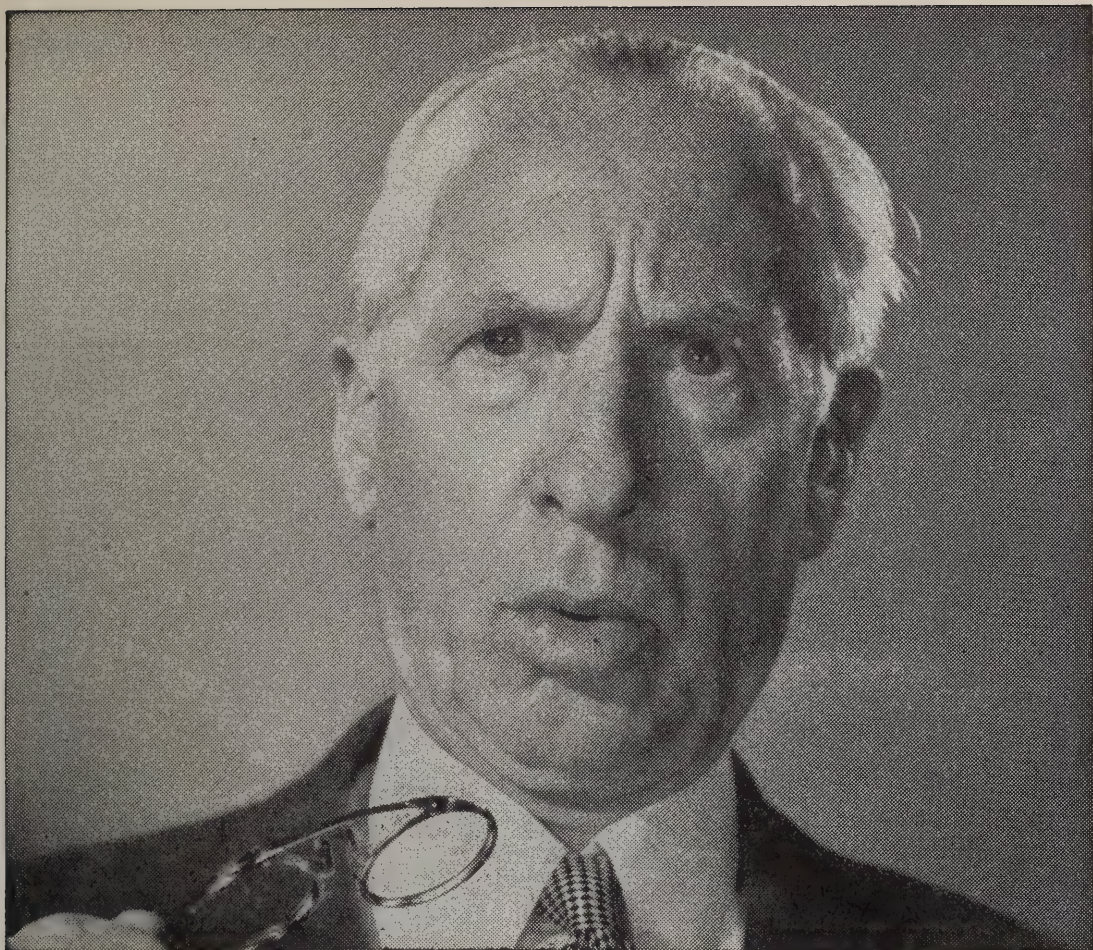
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IN performing the works of various modern composers, The Boston Symphony has sometimes been required to employ unusual devices. For example, an automobile siren and a fourteen inch railroad rail are called for in the score of Amfitheatrof's tone poem, "American Panorama." A high frequency buzzer is heard in Philip James' "Station WGZBX." In Mossolov's "Soviet Iron Works," a length of sheet metal on the wall is shaken. Charles Loeffler's "Memories Of My Childhood," uses a harmonica. The clicking of a telegraph key is heard in Samuel Barber's "Air Forces" Symphony, while Respighi's "Pines of Rome" includes the recording of a nightingale singing. Hardly to be classed as musical instruments, these devices nevertheless contribute dashes of spice to the scores.

MUSIC QUIZ

Can you name two deaf composers?

1. Ans. Beethoven
2. Ans. Smetana



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Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York,
September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

Leonard Bernstein introduced the work to Boston at these concerts, February 18, 21-23, 1947.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the

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most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from *pianissimo* to a *fortissimo* climax and subsides to a *pianissimo* close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is *Allegro* 2-4. A theme played by the second string group *pizzicato* is immediately answered by another theme from the alternate group bowed and *forte*. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a *fugato* on the second theme. The movement ends *vivo* and *vivace*.

The third movement, *Adagio* 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given

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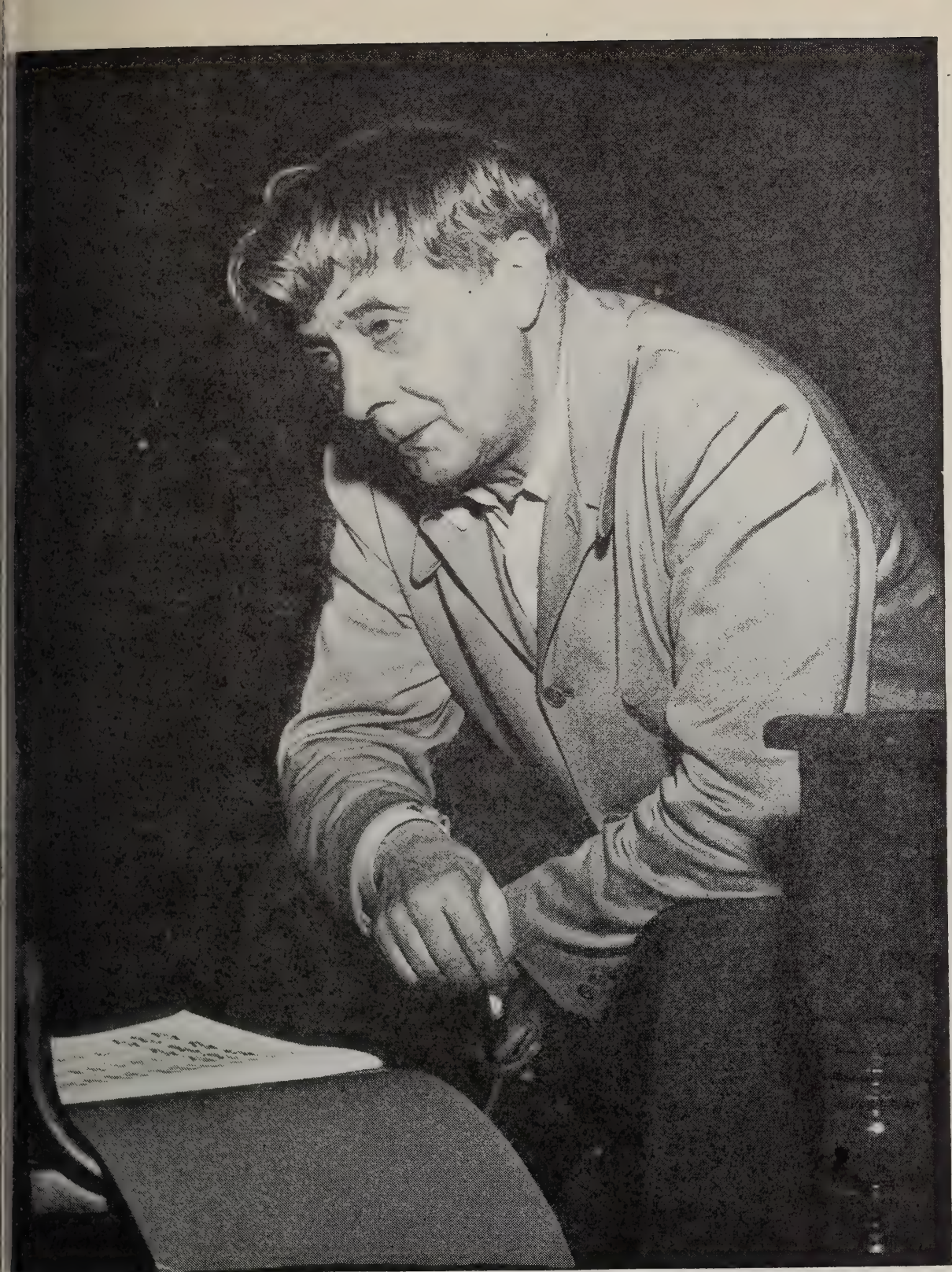
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by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The *Adagio* section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating *Allegro molto* based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus laetus* (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato*, in which material of a more lyric nature is expressively treated, before the concluding return of the

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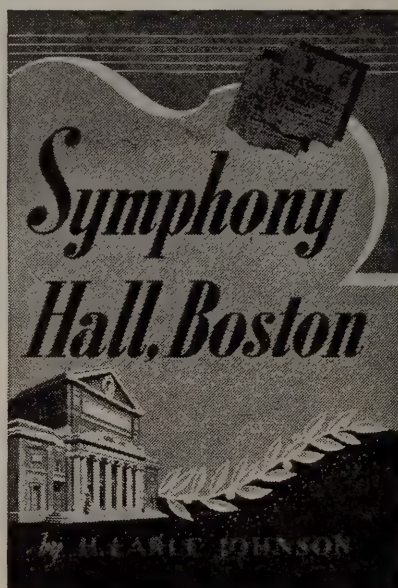
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original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

On the death of Béla Bartók, Olin Downes wrote in the *New York Times*: "Béla Bartók, whose death on the 26th of last month was the passing of one of the most sincere and original musicians of his era, was working and creating to the very last. This was the case in spite of hard circumstances, consequent upon his self-chosen exile from Hungary, his native land, and various practical and physical obstacles flung in his path.

"In the last days his eldest son, Peter Bartók, who had secured leave from his position in the United States Navy, sat by his father's bedside and ruled on score paper the lines for concluding measures of a composition just completed — Bartók's last score. It is a piano concerto, dedicated to his wife, Ditta Pasztory Bartók, a pianist of distinguished gifts, who had often appeared as executant in the presentation of her husband's works."

"One is struck by the fact," wrote Mr. Downes, "that Bartók's richest scores appear to be those which he produced in his last five years in America. This points to the fact of Bartók's unarrested development.

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Sixty-four is an age at which the great majority of composers tend to stiffen and relapse into mannerisms and clichés of former years. With Bartók it has not been so. Witness the 'Concerto for Orchestra' that Koussevitzky commissioned him to compose for the Natalie Koussevitzky Foundation, which Koussevitzky and the Boston Symphony produced with such brilliant results last season; and the violin concerto."

In 1943 Bartók wrote his Sonata for Solo Violin. His last work was a Concerto for Viola and Orchestra, written for William Primrose. The composer had sketched his score in full notation and delegated its completion to his friend and pupil, Tibor Serly. It was in 1940 that Columbia University conferred the degree of Doctor of Music upon Béla Bartók and commissioned him to transcribe the Milman Parry Collection of Yugoslav folk music recordings.

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, remain in the forefront of innovation, unsuperseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's "*Sacre*" by more than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his style in those that followed. The Fifth Quartet was composed in

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1934, a year before the Music for Strings and Percussion, and the sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in Bartók as a figure in the musical world is due less to the composer, whose development has been notably consistent, than to a change in the general receptivity of the listening public.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues, universally respect his sober and honest intentions, his prodigious industry, his craftsman's skill, his unrelenting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures

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of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

"Bartók and his compatriot Kodály," wrote Lawrence Gilman in 1937, "have demonstrated to us by their researches that the genuine traditional folk-music of Hungary is a far different thing from the comparatively modern gypsy-music exploited by Liszt and by popularizers much less admirable than he; and Bartók at least has steeped his own compositions in the somberness and wildness and humor of this ancient, authentic music of the Hungarian peasantry, which derives in many cases from the old ecclesiastical modes, and betrays surprising affiliations with the rhythmic peculiarities of the age of Bach and Handel — this authentically Hungarian music which is as different from the showy 'Hungarianism' of Liszt as soil and sun are different from tinsel and footlights.

"Thus the past of his nation lives again in Bartók, amazingly sophisticated and metamorphosed, but charged with its old power and raciness and savor."

The composer Bartók is outlined by Mr. Gilman in one of his characteristic bits of literary portraiture: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austere sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past."

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By ANTONIN DVORÁK

Born September 8, 1841, in Mulhausen, Bohemia; died May 1, 1904, in Prague

Composed between October 26 and November 8, 1889, this symphony was published as No. 4 in 1892. It was first performed from the manuscript, February 2, 1890, at Prague under the composer's direction and was likewise conducted by the composer in Cambridge, England, June 16, 1891. The first performance in Boston by this Orchestra was on February 26, 1892, the year of its publication, Arthur Nikisch conducting. The symphony was performed by the Macdowell Club conducted by Arthur Fiedler, in Jordan Hall, March 23, 1938.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani and strings. The score is dedicated "To the Bohemian Academy of Emperor Franz Josef for the Encouragement of Art and Literature."

THIS symphony, published as the Fourth (the Fifth being the Symphony "from the New World," published in 1893) was actually the eighth of the symphonies of Dvořák, four symphonies earlier than the published five having been since brought forth.* The symphonies published in the composer's lifetime are as follows: No. 1 in D major, Op. 60 (1880); No. 2 in D minor, Op. 70 (1884-5); No. 3 in F major, Op. 76 (1875, and therefore first in order); No. 4 in G major, Op. 88 (1889); No. 5 "From the New World" in E minor, Op. 95 (1893). The

*The third and the fourth of these early symphonies (in E-flat major, 1873 and D minor, 1874) have been posthumously published. The two earliest ones (composed about 1865) are under publication.

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First has not been played at these concerts since 1890, the Second was revived by Pierre Monteux in 1921 and repeated in 1923, the Third was introduced by Pierre Monteux in 1922. Only the Fifth has remained in the orchestral repertory.

The Symphony opens with a theme in G minor stated by the winds and, after a pianissimo cadence, a second theme in G major is made known by the flute in birdlike suggestion. This theme, and its rhythm in particular, are to become the main material of the development while the composer introduces many happy lyrical episodes. The minor theme introduces the recapitulation which nevertheless is dominated by the flute theme worked up to a brilliant close.

The adagio opens with a melody by the strings in E-flat major which changes form as it is taken up pianissimo by the woodwinds. A middle section in C major brings a new theme from the flute and oboe over descending violin passages. A repetition of the first part is briefly worked.

The allegretto grazioso (in G minor) is not the classical minuet with regular repeated sections, but is based on a theme of haunting charm, introduced by the first violins and considerably developed. The trio (in G major) is a waltz-like theme first heard from flute and oboe. There is a literal repetition of the first part and a coda.

The finale (in G major) opens with a trumpet fanfare and an initial theme from the cellos somewhat in the character of the composer's Slavonic Dances. The theme is given to the full orchestra, its returns interspersed with new subjects from the flute and later from the oboes and clarinets. The principal theme is heard as at first in the cellos, the clarinets and then the violins taking it before the closing coda.

Dvořák's Fourth Symphony was sometimes called the "English" Symphony, but like all of his symphonies, including the "New World," it is thoroughly Czech in spirit, abounding even more than its fellows

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in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16, 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he confessed in a letter to a friend. The language was as strange to him as English and when he realized that certain solemn Latin pronouncements were being directed at him, he felt as though he were "drowning in hot water." He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's instinct for a fair trade by offering him only 1,000 marks (\$250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement—Bülow had called

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him in acknowledging the dedication of his Third Symphony in F major in 1887: "next to Brahms, the most God-gifted composer of the day." Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions. "I shall simply do what God tells me to do. That will be the best thing." Simrock became alarmed, repented and made peace with the offended Dvořák.

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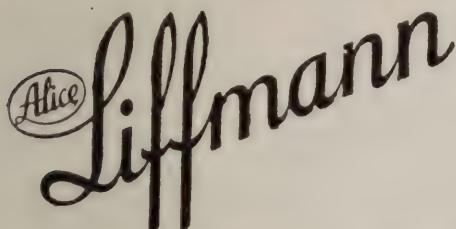
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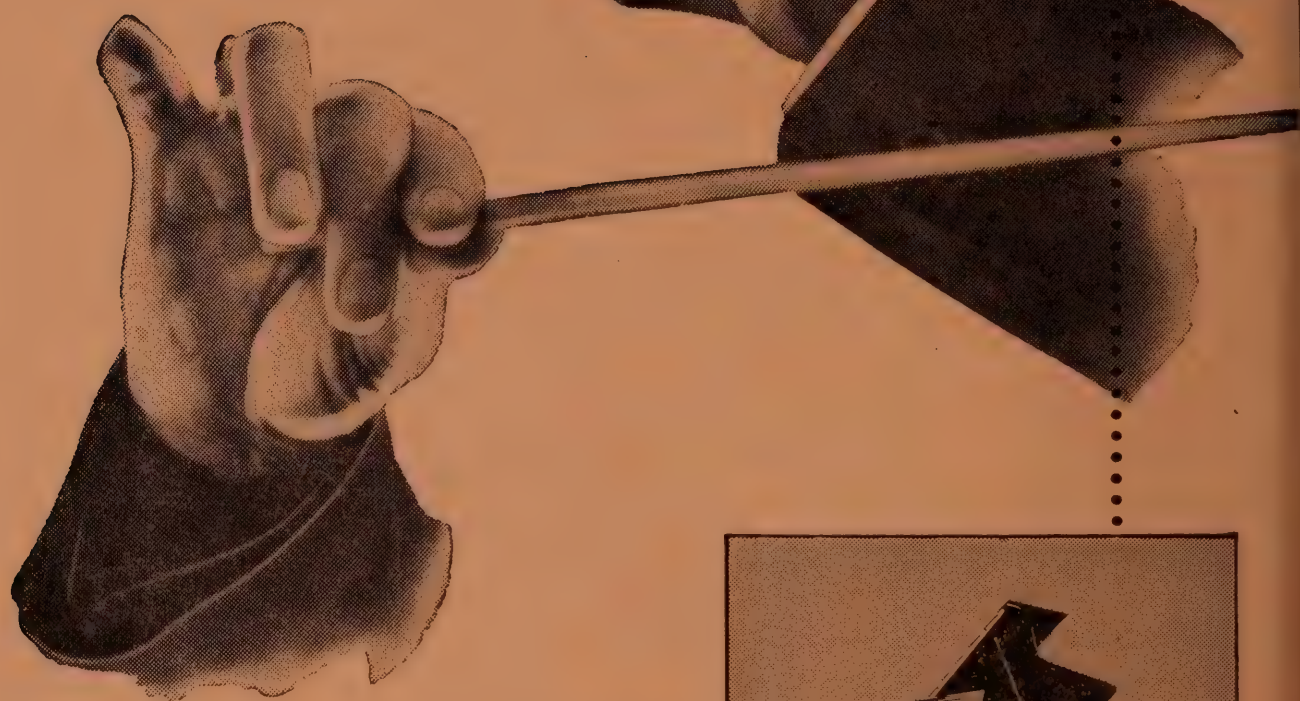
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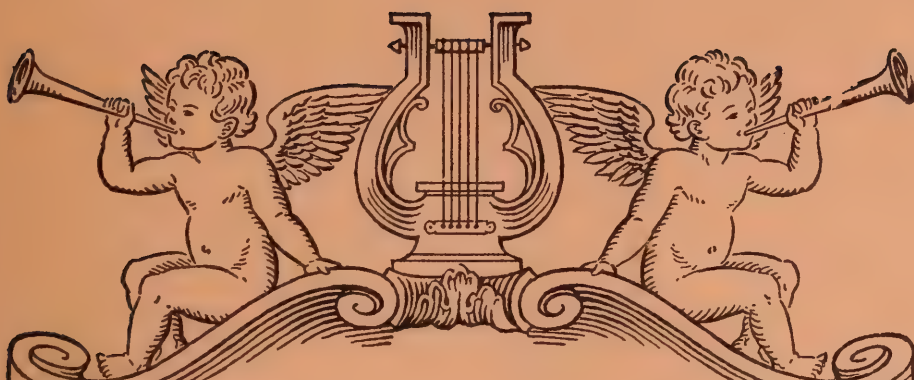
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Concert Bulletin of the Fifth Concert

TUESDAY EVENING, *April 3*

with historical and descriptive notes by

JOHN N. BURK

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RAMEAU.....Suite from the Opera, "Dardanus"

- I. Entrée
- II. Rondeau du sommeil
- III. Rigaudon
- IV. Rondeau gai

MOZART.....Symphony in E-flat major (Koechel No. 543)

- I. Adagio; Allegro
- II. Andante
- III. Menuetto; Trio
- IV. Finale: Allegro

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Largo: Allegro agitato e appassionato assai
 - II. A Ball
Waltz: Allegro non troppo
 - III. Scene in the Meadows
Adagio
 - IV. March to the Scaffold
Allegretto non troppo
 - V. Dream of a Witches' Sabbath
Larghetto: Allegro
-

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SUITE FROM "DARDANUS"

By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"*Dardanus, Tragédie lyrique en cinq actes et un prologue*," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy. It was performed by this orchestra November 21, 1947, Charles Munch conducting.

ALTHOUGH Rameau showed himself a musician at the age of seven, playing upon his father's clavecin and although in his early manhood he made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was "*Hippolyte et Aricie*," a setting of Racine's "*Phèdre*." It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance

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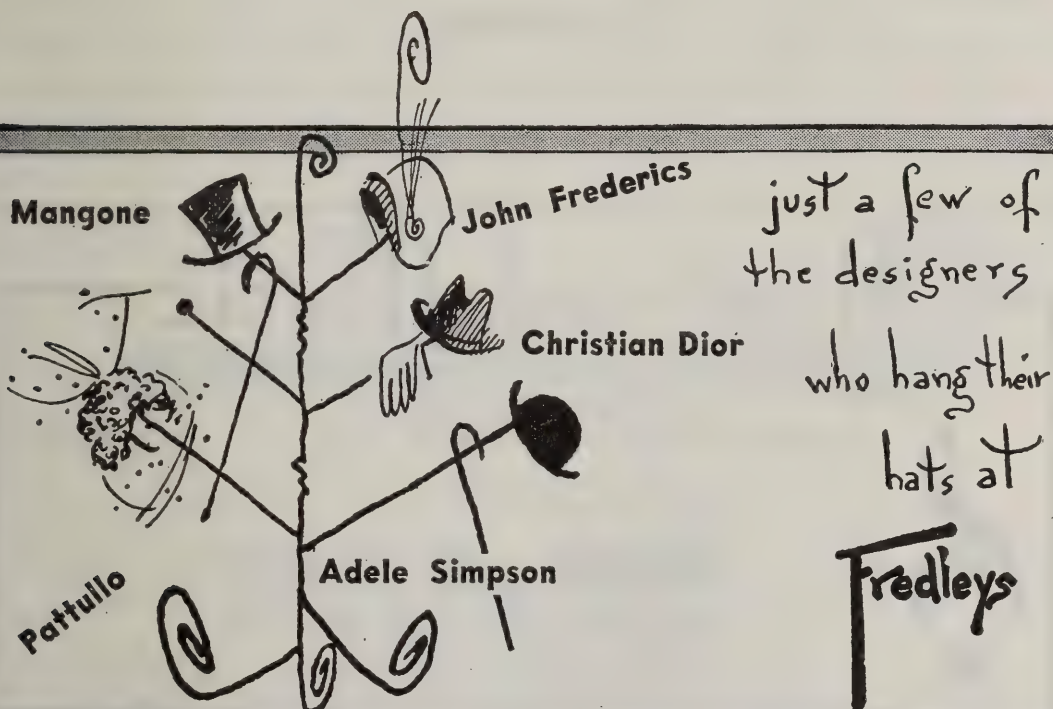
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with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, "*Samson*," was banned on the eve of performance. After "*Hippolyte et Aricie*," which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. "*Dardanus*," which was preceded in the same year by his Ballet "*Les Fêtes d'Hébé*," had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called "*Arlequin Dardanus*" in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra*, appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

It has been said against Rameau, no doubt with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more inter-



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ested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but in harmonic innovation which was courageous as well as engaging, and made him enemies in reactionary quarters. Rameau, delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.

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SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The orchestration includes: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

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irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees

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music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of "Don Giovanni" in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his

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evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his “begging” letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: “At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment.” Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: “I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.

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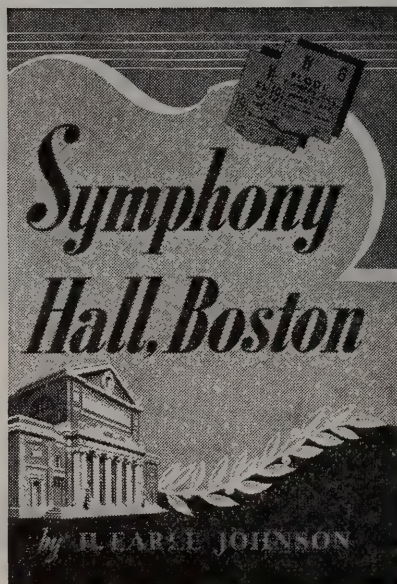
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did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE),

Op. 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: The *Fantastic Symphony* and *Lélio; or, The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons*, two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

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Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the

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companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the *Symphony*. Jacques Barzun† brilliantly demonstrates that through

* *Lélio* was intended to follow the *Symphony*. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

† *Berlioz and the Romantic Century*, 1950.

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Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's *Tales* filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

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TUESDAY EVENING, *October 17*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

TUESDAY EVENING, OCTOBER 17 at 8:30 o'clock

Program

BEETHOVEN.....Overture to "Fidelio," *Op. 72b*

BEETHOVEN.....Symphony No. 3, in E-flat major, "Eroica," *Op. 55*

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

INTERMISSION

FRANCK.....Symphony in D minor

- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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OVERTURE TO "FIDELIO," Op. 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The last performance at the Friday-Saturday concerts of the Boston Symphony Orchestra was on April 16-17, 1920. It was performed at a Tuesday Evening concert, January 27, 1948.

The Overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, and strings.

THE record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "*Leonore No. 2.*" Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called "*Leonore No. 3.*" When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance."

* The so-called "Leonore" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.

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"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, beside him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not."

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SYMPHONY NO. 3 in E-FLAT, "EROICA," Op. 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770: died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

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THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was

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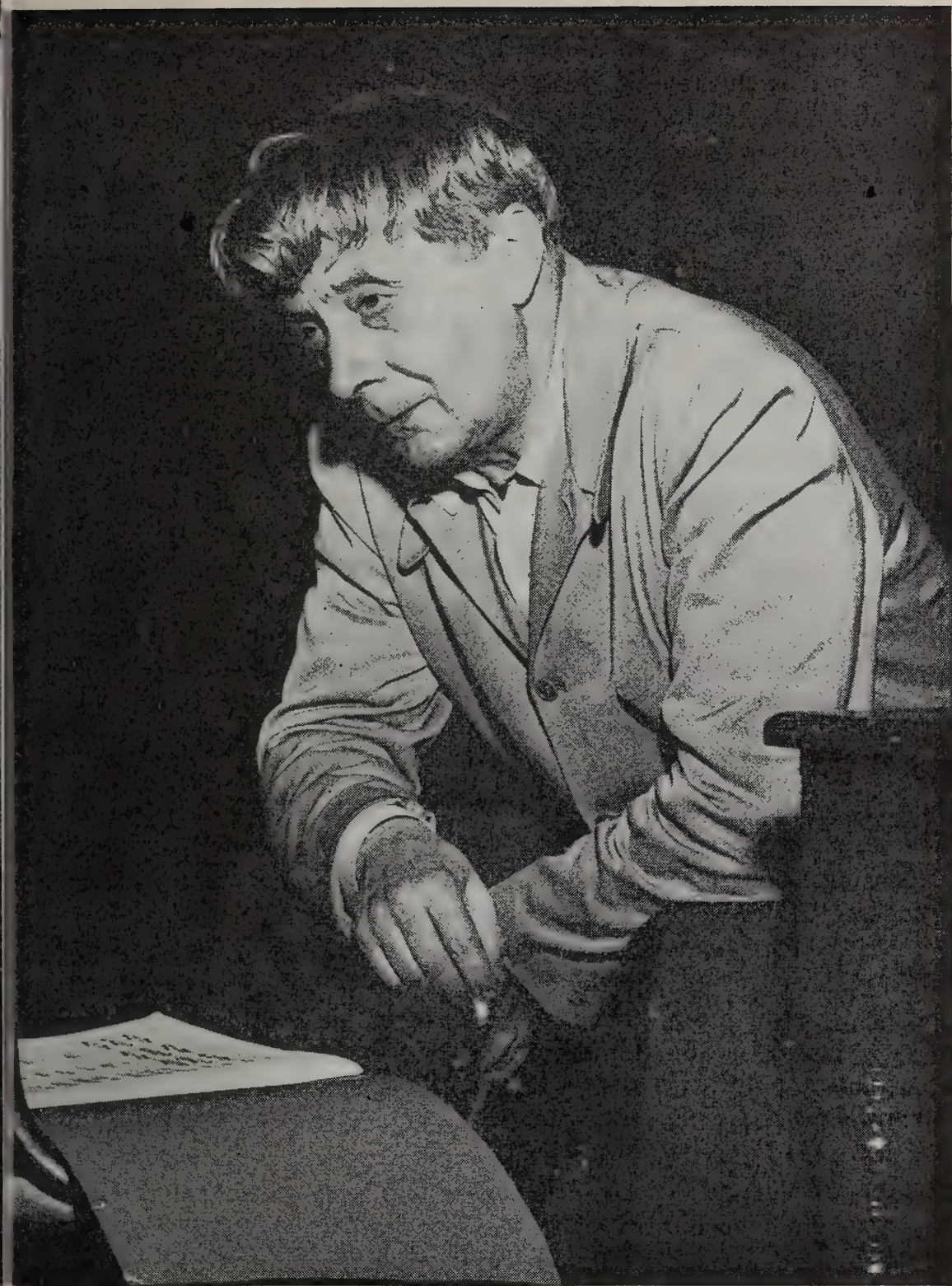
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the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization*, as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic

* "I am not satisfied," said Beethoven to Krumpholtz in 1802. "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollection of Beethoven.")

blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour. *

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmatic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had pro-

* Beethoven is said to have retorted to those who vigorously protested the length of the *Eroica*: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the *Eroica*: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

claimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: "*Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55.*" The words "*Intitulata Bonaparte*" have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: "*Geschrieben auf Bonaparte.*" Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as "*Sinfonia Eroica*, composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

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The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante*. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

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SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a *Lamoureux* concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, harp and strings.

ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.† I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire*, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's de-

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

† D'Indy lists the Symphony as having been begun in 1886.

voted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire*, and moved to winged words in behalf of their lovable "maître," who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire*, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes*, which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché*, the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire*, lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

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15-16	Boston	(Fri.-Sat. VIII)
19	Boston	(Tues. C)
22-23	Boston	(Fri.-Sat. IX)
29-30	Boston	(Fri.-Sat. X)

JANUARY

2	Providence	(3)
3	Boston	(Pension Fund)
5-6	Boston	(Fri.-Sat. XI)
9	Boston	(Tues. D)
12-13	Boston	(Fri.-Sat. XII)

16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26-27	Boston	(Fri.-Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)

FEBRUARY

2-3	Boston	(Fri.-Sat. XIV)
6	Providence	(4)
9-10	Boston	(Fri.-Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23-24	Boston	(Fri.-Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)

MARCH

2-3	Boston	(Fri.-Sat. XVII)
6	Boston	(Tues. G)
9-10	Boston	(Fri.-Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23-24	Boston	(Fri.-Sat. XIX)
27	Cambridge	(5)
30-31	Boston	(Fri.-Sat. XX)

APRIL

1	Boston	(Sun. e)
3	Providence	(5)
6-7	Boston	(Fri.-Sat. XXI)
10	Cambridge	(6)
13-14	Boston	(Fri.-Sat. XXII)
17	Boston	(Pension Fund)
20-21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27-28	Boston	(Fri.-Sat. XXIV)

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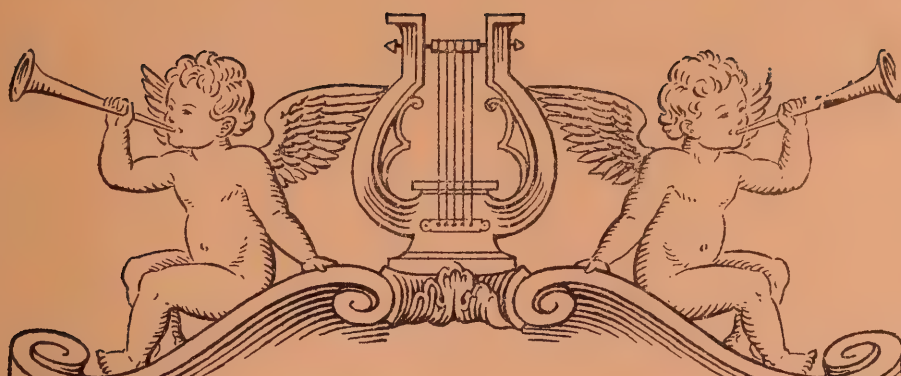
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1950-1951

State Fair Coliseum, Syracuse
Wednesday Evening, October 18

Boston Symphony Orchestra

[Seventieth Season, 1950-1951]

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin

WEDNESDAY EVENING, *October 18*

with historical and descriptive notes by

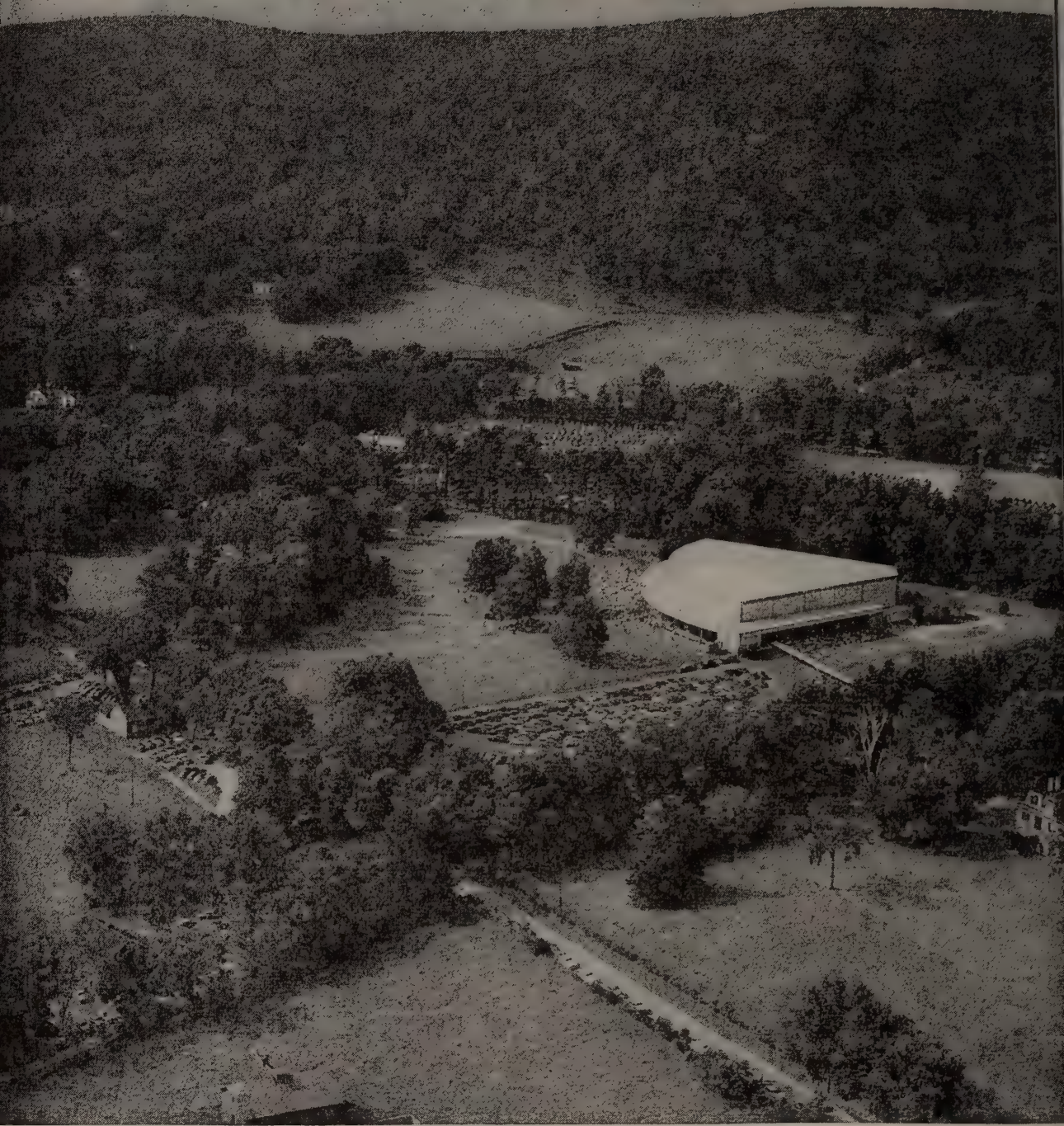
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CHARLES MUNCH, *Music Director*

WEDNESDAY EVENING, OCTOBER 18, at 8:15 o'clock

Program

BEETHOVEN.....Overture to "Fidelio," *Op. 72b*

BRAHMS.....Symphony No. 4 in E minor, *Op. 98*

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

I N T E R M I S S I O N

DEBUSSY....."La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

ROUSSEL....."Bacchus et Ariane," Ballet, Second Suite, *Op. 43*

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OVERTURE TO "FIDELIO," *Op. 72*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The last performance at the Friday-Saturday concerts of the Boston Symphony Orchestra was on April 16-17, 1920. It was performed at a Tuesday Evening concert, January 27, 1948.

The Overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, and strings.

THE record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "*Leonore No. 2.*" Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called "*Leonore No. 3.*" When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance."

* The so-called "Leonore" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.

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"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, beside him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not."

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SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and

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the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "‘God forbid,’ said Brahms, according to Kalbeck’s account in his biography, ‘I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I’ll play them for you.’ I went to open the piano. ‘No,’ he protested, ‘let it alone. It is not so simple as all that. We must get hold of *Nazi*.’ He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms’ movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, ‘Well, let’s go on!’ — the sign to continue: whereupon Hanslick uttered a heavy

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sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.'"

Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisel Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although

Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Feller sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!

" 'What would have happened if the package had been lost?' asked Bülow.

" 'Well, I should have had to compose the symphony again' ('*Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen*'), was Brahms' gruff answer."

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"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;

died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons*, three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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"*BACCHUS ET ARIANE*," BALLET, SECOND SUITE, *Op. 43*

By ALBERT CHARLES ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet "*Bacchus et Ariane*," choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Münch conducting.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariane the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariane the golden cup, into which a cluster of grapes has been pressed — Dance of Ariane (*Andante*) — Dance of Ariane and Bacchus (*Moderato e Pesante*) — Bacchanale (*Allegro brillante*).

Roussel died, as one of his French colleagues has expressed it, "*la plume à la main*." That pen was busily plied, even in his last illness, as he sat in his studio with its expensive vista in his attractive gabled and ivy-covered house in Vastérial. He had spoken to his friends of resting from his long industry, but he could not relinquish

the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed a concertino for violoncello, and witnessed the mounting of his operabouffe, "*Le Testament de Tante Caroline*" at the *Opéra-Comique*. There was the "*Rapsodie Flamande*" of 1936, the ballet "*Aeneas*" and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

The significance, of course, in this activity was its quality. Roussel at sixty-eight was not given to retrospect, never lapsed, as others have, into reiteration. He never settled into a convenient stylistic groove, but continued progressive, probing, even challenging. His verve and sparkle, his aptness and fresh invention seemed to increase with the years, and his fame, in France and abroad, increased accordingly. His operetta was accounted a music of infectious charm. The last symphony, the sinfonieta, and the rhapsody have attested their points for first-hand appraisal at Boston Symphony Concerts.

"I seem to see before me a portrait of Velasquez," writes Arthur Hoérée in an apt description of Albert Roussel which will revive the memory of him as a visitor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."

The fact that Roussel began his career in the government naval service has set all his commentators vainly seeking images of the sea in his music. Because his early years offer a striking parallel to those of Rimsky-Korsakov, who also joined the navy, and who also whiled away the long inactive hours of his cruises with amateurish musical sketches, writers have been disappointed not to find legends of the sea, a "Sadko" or a "Scheherazade" in his scores. "*Marin favorisé*," René Chalupt called him, "interwining the anchor and lyre," and the reverse of a bronze medal struck in his honor on his sixtieth anniversary shows a sort of Pan-dolphin skimming the waves, and a ship in the distance. Unfortunately for the force of these fair conceits, the subject of them has not so much as mentioned the sea in his long list of fanciful titles. It is probably true that he embraced the life of a marine officer in part from the lure of distant and strange lands. Cochin China and India, to which his voyages carried him, gave him matter which he readily turned to good account, and his roving imagination made even more extensive dream voyages in quest of the exotic.

Roussel, while undergoing his naval training in Paris, dabbled in music, and, assigned to one armored frigate and another, counted

himself above all things lucky when one chanced to have a piano aboard. Pursuing a little schooled but obvious talent, he forfeited the career of his earlier choice, entered the Schola Cantorum, became (1902-1913) a teacher and shining exponent of d'Indy's post-Franckism. But Roussel was never long the docile lamb of any fold. He embraced and outgrew impressionism, developed gradually an entirely personal style.

A descriptive piece in symphonic contour, "*Le Poème de la Forêt*," showed like other works of this time a deep sensibility to natural beauty, not without frank sentiment. His love of nature he has never forfeited. The composer himself has written: "I love the sea, forests, life in the country, animals, the aimless existence of the country in preference to the enervating life of cities. I also love to discover in old cities treasures which their artists of many centuries ago have left behind as a heritage."

It was in accordance with these inclinations that he made more journeys to the Orient, composed in 1912 his "*Evocations*," a symphony with chorus inspired by sights and sounds of India, and about the same time the ballet, "*Le Festin de l'Araignée*," in which the spider, the butterfly, the ant, the moth, have their parts. Since the war he wrote his opera-ballet "*Padmâvati*," turning once more to the allure of the East (there have been two further ballets — "*Bacchus et Ariane*" of 1930 and "*Aeneas*" of 1935). Further ventures in descriptive music were the orchestral "*Pour une Fête de Printemps*" (1920), and his setting of the eighteenth Psalm for orchestra and chorus, dated 1823.

Mr. Edward Burlingame Hill, writing his "Modern French Music" in 1924, was led naturally enough into assuming that this composer had "found his true province — the adaptation of exotic material to large poetic and dramatic uses." But Mr. Hill also made the wise and saving observation that Roussel was a "progressive" artist — "not content to stand still." He concluded his chapter: "The flexible versatility of his imagination, the mordant originality of his harmonic style, and his sedulous cultivation of a personal musical thought lead one to expect other admirable works from his pen." Mr. Hill's anticipation was well placed. The Second Symphony in B-flat in 1922 (the early "*Poème de la Forêt*" was called the first symphony), but more definitely the orchestral Suite in F of 1926 marked an embarkation into "*la musique pure*" — what Hoérée has called his "fourth period." The two symphonies which followed, and the Sinfonietta, align Roussel with the prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice.

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10	Boston	(Tues. A)
13-14	Boston	(Fri.-Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27-28	Boston	(Fri.-Sat. III)
31	Providence	(1)

NOVEMBER

3-4	Boston	(Fri.-Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10-11	Boston	(Fri.-Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24-25	Boston	(Fri.-Sat. VI)
28	Providence	(2)

DECEMBER

1-2	Boston	(Fri.-Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15-16	Boston	(Fri.-Sat. VIII)
19	Boston	(Tues. C)
22-23	Boston	(Fri.-Sat. IX)
29-30	Boston	(Fri.-Sat. X)

JANUARY

2	Providence	(3)
3	Boston	(Pension Fund)
5-6	Boston	(Fri.-Sat. XI)
9	Boston	(Tues. D)
12-13	Boston	(Fri.-Sat. XII)

16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26-27	Boston	(Fri.-Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)

FEBRUARY

2-3	Boston	(Fri.-Sat. XIV)
6	Providence	(4)
9-10	Boston	(Fri.-Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23-24	Boston	(Fri.-Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)

MARCH

2-3	Boston	(Fri.-Sat. XVII)
6	Boston	(Tues. G)
9-10	Boston	(Fri.-Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23-24	Boston	(Fri.-Sat. XIX)
27	Cambridge	(5)
30-31	Boston	(Fri.-Sat. XX)

APRIL

1	Boston	(Sun. e)
3	Providence	(5)
6-7	Boston	(Fri.-Sat. XXI)
10	Cambridge	(6)
13-14	Boston	(Fri.-Sat. XXII)
17	Boston	(Pension Fund)
20-21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27-28	Boston	(Fri.-Sat. XXIV)

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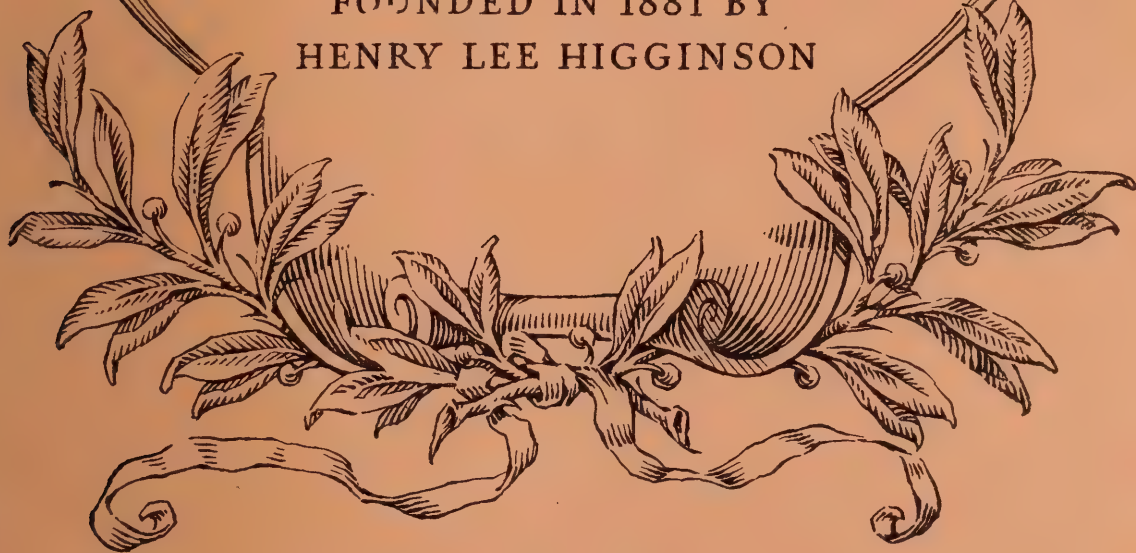
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SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

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Concert Bulletin

THURSDAY EVENING, *October 19*

with historical and descriptive notes by

JOHN N. BURK

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THURSDAY EVENING, OCTOBER 19, at 8:15 o'clock

Program

HANDEL.....Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by Sir Hamilton Harty)

Overture
Alla Siciliana
Bourrée
Menuetto

HONEGGER.....Prelude, Fugue, and Postlude

ROUSSEL....."Bacchus et Ariane," Ballet, Second Suite, *Op.* 43

I N T E R M I S S I O N

BEETHOVEN.....Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

- I. Allegro con brio
 - II. Marcia funebre: Adagio assai
 - III. Scherzo: Allegro vivace
 - IV. Finale: Allegro molto
-

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SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS

By GEORGE FRIDERIC HANDEL

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

Transcribed for Orchestra by Sir Hamilton Harty

Born at Hillsborough, County Down, Ireland, December, 1879; died February 19, 1941

The "Fireworks Music" was composed in 1749. The scheduled first performance took place on April 27 of that year in the Green Park, London, although there had been a public rehearsal in the Vauxhall Gardens on April 21.

Handel labelled his manuscript merely "Concerto," but when the music was published by subscription under the edition of Samuel Arnold in 1786, it was entitled "The Musick for the Royal Fireworks." In this edition the movements were entitled: Overture, Bourrée, Largo alla Siciliana, Allegro, Minuets I and II. The edition of Max Seiffert was used in the only previous performance by the Boston Symphony Orchestra (January 31, 1941).

In the edition of Chrysander made for the Handel Gesellschaft in 1886, the Suite is entitled "Firework Music" and the occasional titles appear "*La Paix*" for the largo, and "*La Réjouissance*" for the following allegro (this movement is omitted in Sir Hamilton Harty's version). The instrumentation indicates three trumpet parts with three players to each part, three horn parts with three to each, three oboe parts with twelve, eight, and four players respectively; two bassoon parts with eight and four for each, tympani with three players, and contra-bassoon. The latter part was originally scored for the serpent, when Handel called upon that unfamiliar instrument for probably the only time in his life.* This would account for a wind band of fifty-eight players in the original performance (according to the account in the *Gentlemen's Magazine* there were a hundred players at Vauxhall; Rolland states that there were "about a hundred" at the performance of April 27). Handel later added to his score string instruments for indoor uses. These are written in with the double reed parts in both editions.

Sir Hamilton Harty has orchestrated the Suite quite according to his own taste, using 2 oboes, 2 bassoons, 4 horns, 3 trumpets, timpani, and strings. The Siciliana, which Chrysander called "*La Paix*," he gives to the strings only.

THE Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster display of fireworks in London. Among verbal glorifications of victorious Britain, one finds an ironic remark in a letter from Horace Walpole to Horace Mann which would indicate

* It is told that when Handel first heard the tones of the Serpent he asked: "What the devil be that?" "A new instrument, called the Serpent." "Aye," answered Handel, "but not the Serpent that seduced Eve."

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that England did not always make the most of her peace treaties and may have been moved to cover up weak strategy in this one by dazzling the populace with a public display. "We are in general so pleased with the peace," wrote Walpole, "that I cannot help being struck with a passage that I read lately in Pasquier, an old French author, who says that 'in the time of Francis I the French used to call their creditors "*Des Anglois*" from the facility with which the English gave credit to them in all treaties, though they had broken so many.'"

Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal Library. The Chevalier Servandoni, a famous architect and stage designer, who had put on a pageant for an operatic performance at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out Peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing. Although the display was to be given on April 27, 1749, it was ordered as early as the previous November. The anticipation of the event was so high that it was a topic of conversation for months. Lady Jane Coke wrote to Mrs. Eyre in December of 1748, "that she was tired of hearing about fireworks which might damage the houses on St. James Street and break the windows

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in the Queen's Library." Although the structure was not completed until the day before the festivity, Handel with his usual expedition had his score ready in good time and a public rehearsal of it was held at Vauxhall Gardens six days earlier, Friday, April 21. The admission fee (according to the *Gentlemen's Magazine*) was nine shillings and sixpence, a figure which has been questioned as improbably high. A gathering audience of twelve thousand persons resulted in a traffic congestion more remarkable two centuries ago than it would be now. "So great a resort," said the *Gentlemen's Magazine*, "occasioned such a stoppage on London bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued in which some gentlemen were wounded."

According to the account in the *Gentlemen's Magazine*, after "a grand overture on wind instruments composed by Mr. Handel, a signal was given for the commencement of the fireworks which opened by a Royal Salute of 101 brass ordnance, viz. 71 six-pounders, 20 twelve-pounders, and 10 twenty-four pounders."*

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PRELUDE, FUGUE, POSTLUDE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

Published in 1948, this suite (in three continuous parts) was first performed in that year by the *Orchestre de la Suisse Romande*, Ernest Ansermet conducting. Mr. Ansermet introduced the work to the United States when he conducted the Dallas Symphony Orchestra February 5, 1949.

The following orchestra is required: three flutes, two oboes and English Horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, bass drum, cymbals, tam tam, harp, celesta and strings.

This suite recalls *Amphion*, a "Mélodrame" by Paul Valéry, to which Honegger composed music in 1928 for Mme. Ida Rubinstein. *Amphion* was performed by Mme. Rubinstein and her Ballet at the Théâtre National de l'Opéra in Paris, June 23, 1931. The danced part of *Amphion* was taken by Mme. Rubinstein, the sung part of *Apollo* by Charles Panzera. The *decor* and costumes were by Alexandre Benois, the choreography by Léonide Massine. M. Cloez conducted.

A COMPARISON of Honegger's instrumental suite with the stage piece twenty years earlier shows that the composer has re-worked the last part to purely instrumental purposes. According to the story

* To conclude the Festival at Edinburgh last September 9, "massed military bands" performed this music on the Castle Esplanade, under the direction of Sir Thomas Beecham, Bart., after which there was a fireworks display.

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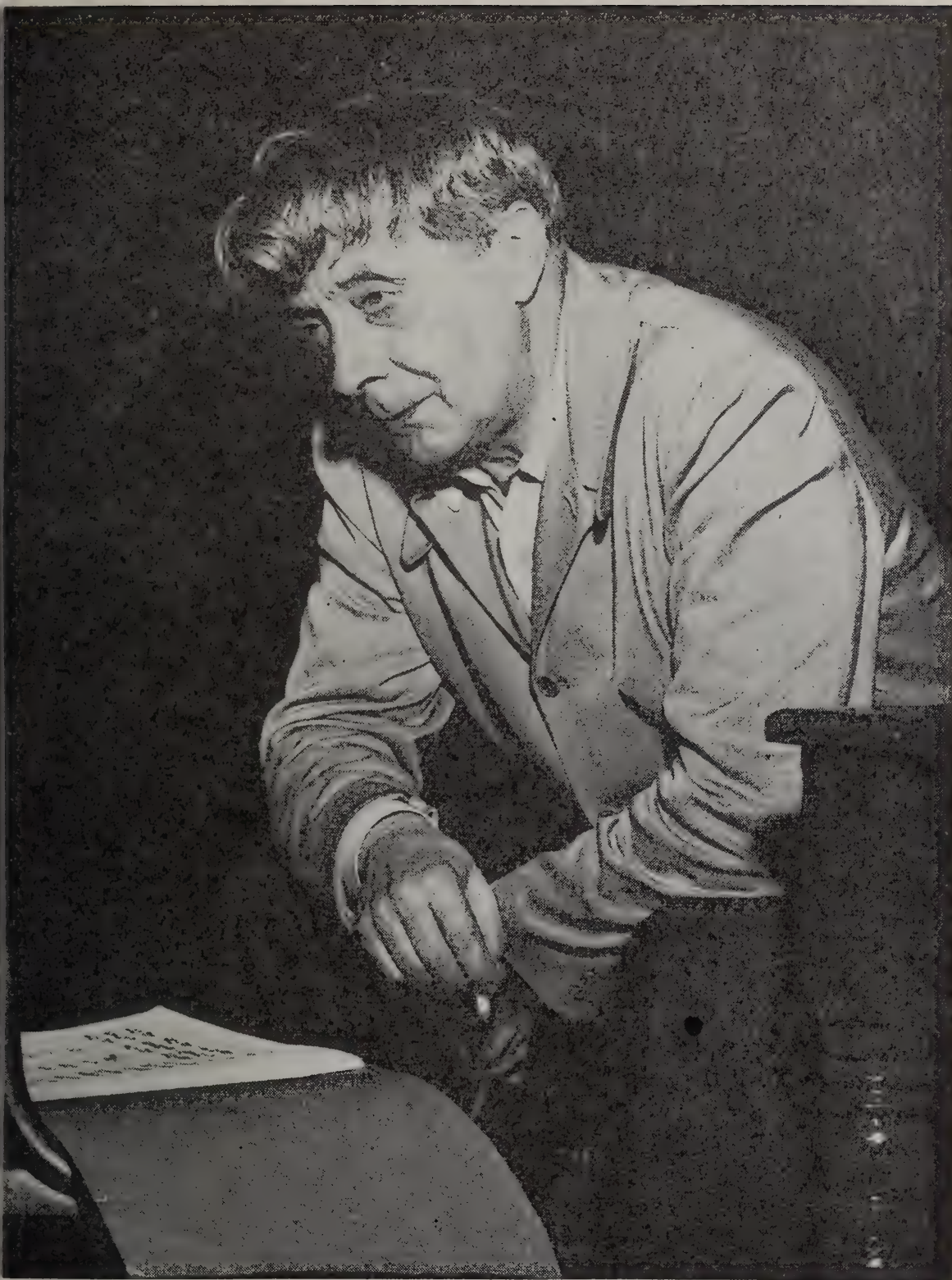
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of the older work, Amphion, the son of Jupiter and Antiope, receives in a dream a Lyre from Apollo and with it makes music which transforms all about him, even charming inanimate objects. The prelude to the present suite is that portion in which Amphion plays upon his lyre (there also purely instrumental). The prelude begins broadly with chords for the full orchestra. A melodious passage for the saxophone introduces the main body of the movement, an allegro marcato. Again the tempo broadens as the fugue, marcato pesante, is introduced in the lower range of the orchestra. This fugue in the older work (where the chorus of muses takes part) is thus described in the score:

“By dint of trial, the hero discovers the scales and invents music and architecture. In the sight of the astonished people he brings the stones to life and by the voice of the Lyre he builds Thebes and the Temple of Apollo where the muses are transformed into columns.”

An indication at this point in the score of Amphion reads: “The muses, dressed in gold, form the columns of the Temple which is seen to rise, and sing their hymns.”

The fugue ends with a hymn to the Sun in a broad unison and expands into the postlude where, in the original score, “a veiled woman, the image of Love or Death, bars Amphion’s way. She takes the Lyre and casts it into the fountain. She leads away Amphion who yields to her power.” What is mortal in Amphion may not be allowed to enjoy the work of his creation. The music ends pianissimo.

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“BACCHUS ET ARIANE,” BALLET, SECOND SUITE, *Op.* 43

By ALBERT CHARLES ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet “*Bacchus et Ariane*,” choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Münch conducting.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions

— She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariane the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariane the golden cup, into which a cluster of grapes has been pressed — Dance of Ariane (*Andante*) — Dance of Ariane and Bacchus (*Moderato e Pesante*) — Bacchanale (*Allegro brillante*).

Roussel died, as one of his French colleagues has expressed it, "*la plume à la main*." That pen was busily plied, even in his last illness, as he sat in his studio with its expensive vista in his attractive gabled and ivy-covered house in Vastérial. He had spoken to his friends of resting from his long industry, but he could not relinquish the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed a concertino for violoncello, and witnessed the mounting of his operabouffe, "*Le Testament de Tante Caroline*" at the *Opéra-Comique*. There was the "*Rapsodie Flamande*" of 1936, the ballet "*Aeneas*" and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

The significance, of course, in this activity was its quality. Roussel at sixty-eight was not given to retrospect, never lapsed, as others have, into reiteration. He never settled into a convenient stylistic groove, but continued progressive, probing, even challenging. His verve and sparkle, his aptness and fresh invention seemed to increase with the years, and his fame, in France and abroad, increased accordingly. His operetta was accounted a music of infectious charm. The last symphony, the sinfonietta, and the rhapsody have attested their points for first-hand appraisal at Boston Symphony Concerts.

"I seem to see before me a portrait of Velasquez," writes Arthur Hoérée in an apt description of Albert Roussel which will revive the memory of him as a visitor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."

SYMPHONY NO. 3 in E-FLAT, "EROICA," Op. 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*,

of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization*, as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

* "I am not satisfied," said Beethoven to Krumpholtz in 1802, "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollection of Beethoven.")

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour. *

~

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon sym-

* Beethoven is said to have retorted to those who vigorously protested the length of the *Eroica*: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the *Eroica*: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

phony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise; as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet,

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27-28	Boston	(Fri.-Sat. III)
31	Providence	(1)

NOVEMBER

3-4	Boston	(Fri.-Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10-11	Boston	(Fri.-Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24-25	Boston	(Fri.-Sat. VI)
28	Providence	(2)

DECEMBER

1-2	Boston	(Fri.-Sat. VII)
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6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15-16	Boston	(Fri.-Sat. VIII)
19	Boston	(Tues. C)
22-23	Boston	(Fri.-Sat. IX)
29-30	Boston	(Fri.-Sat. X)

JANUARY

2	Providence	(3)
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5-6	Boston	(Fri.-Sat. XI)
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17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
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30	Boston	(Tues. E)

FEBRUARY

2-3	Boston	(Fri.-Sat. XIV)
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12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
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23-24	Boston	(Fri.-Sat. XVI)
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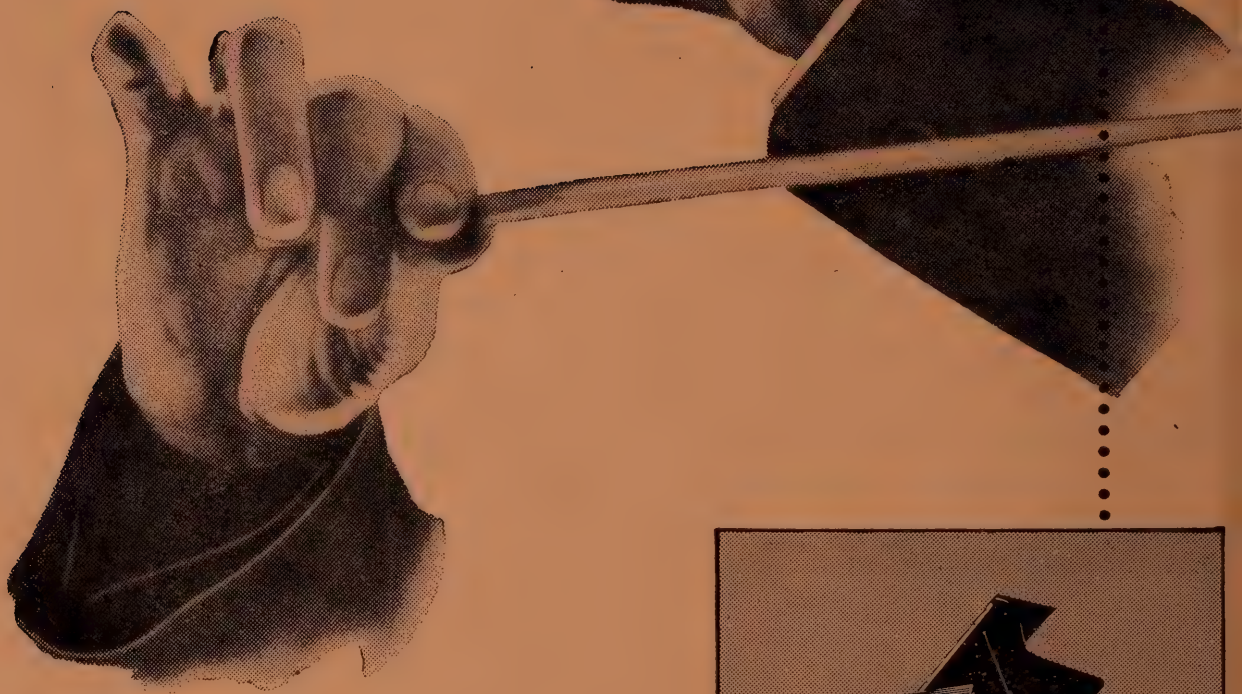
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13	New Haven	
14	New York	(Wed. 5)
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17	New York	(Sat. 5)
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23-24	Boston	(Fri.-Sat. XIX)
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3	Providence	(5)
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Beethoven. Overture to "Fidello"

Debussy. "La Mer," Trois Esquisses,
Symphoniques

Roussel. "Bacchus et Ariane" Ballet
Second Suite, Op. 43

INTERMISSION

Franck. Symphony in D minor

* * * * *

ASONIC AUDITORIUM

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BOSTON SYMPHONY ORCHESTRA
Charles Munch, Music Director

Saturday Evening, October 21, 1950

PROGRAM

Beethoven. Overture to "Fidelio," Op. 72

Debussy. "La Mer," Trois Esquisses
Symphoniques

Mussel. "Bacchus et Ariane," Ballet
Second Suite, Op. 43

INTERMISSION

Shanck. Symphony in D minor

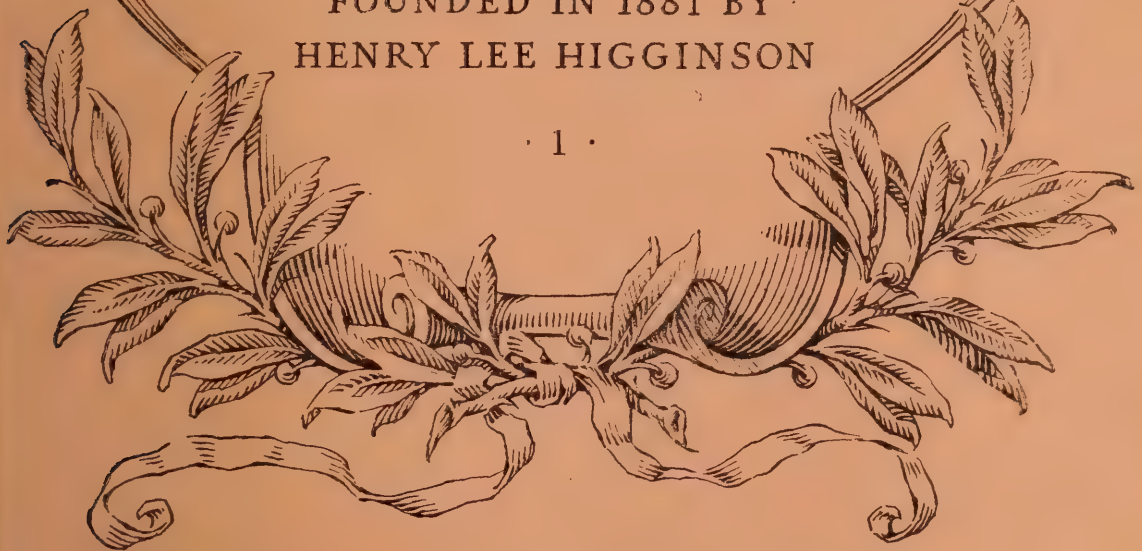
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Concert Bulletin of the First Concert

SUNDAY EVENING, *October 22*

with historical and descriptive notes by

JOHN N. BURK

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SUNDAY EVENING, OCTOBER 22, at 8:30 o'clock

Program

BEETHOVEN.....Overture to "Fidelio," *Op. 72b*

BEETHOVEN.....Symphony No. 1, in C major, *Op. 21*

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Finale: Adagio; Allegro molto vivace

I N T E R M I S S I O N

BEETHOVEN.....Symphony No. 3, in E-flat major, "Eroica," *Op. 55*

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

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OVERTURE TO "FIDELIO," *Op. 72*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The Overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, and strings.

THE record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "*Leonore No. 2.*" Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called "*Leonore No. 3.*" When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance."

* The so-called "Leonore" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.

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"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, beside him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not."

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SYMPHONY NO. 1 in C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the Finale were found among the exercises in counterpoint which the young composer made for Albrechtsberger as

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early as 1795. It was on April 2, 1800, in Vienna, that this symphony had its first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The score is dedicated to Baron van Swieten.

BEETHOVEN, giving his first public concert in Vienna "for his own benefit," after making due obeisance to the past with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The introductory *Adagio molto*, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation could have been suggested by his recent studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo with its swifter tempo — *allegro molto e vivace*. Although the re-

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peats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale*, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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SYMPHONY NO. 3 in E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?). 1770: died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though

the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote.” Sir George’s second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven’s music, would give no place to a self-styled “Emperor” who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon’s attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven’s music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer’s point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven’s thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits.

Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization*, as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The work-

* "I am not satisfied," said Beethoven to Krumpholtz in 1802, "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollection of Beethoven.")


manship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour.*

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Bonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: "*Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55.*" The words "*Intitulata Bonaparte*" have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: "*Geschrieben auf Bonaparte.*" Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man,

* Beethoven is said to have retorted to those who vigorously protested the length of the *Eroica*: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the *Eroica*: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as "*Sinfonia Eroica*, composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."



The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to become lost in utter confusion."* He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" ("*böse Laune*") introduces the principal theme in the original key against the dominant B-flat — A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? — it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

*Instead of the word "work" he might have substituted "critic."

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12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
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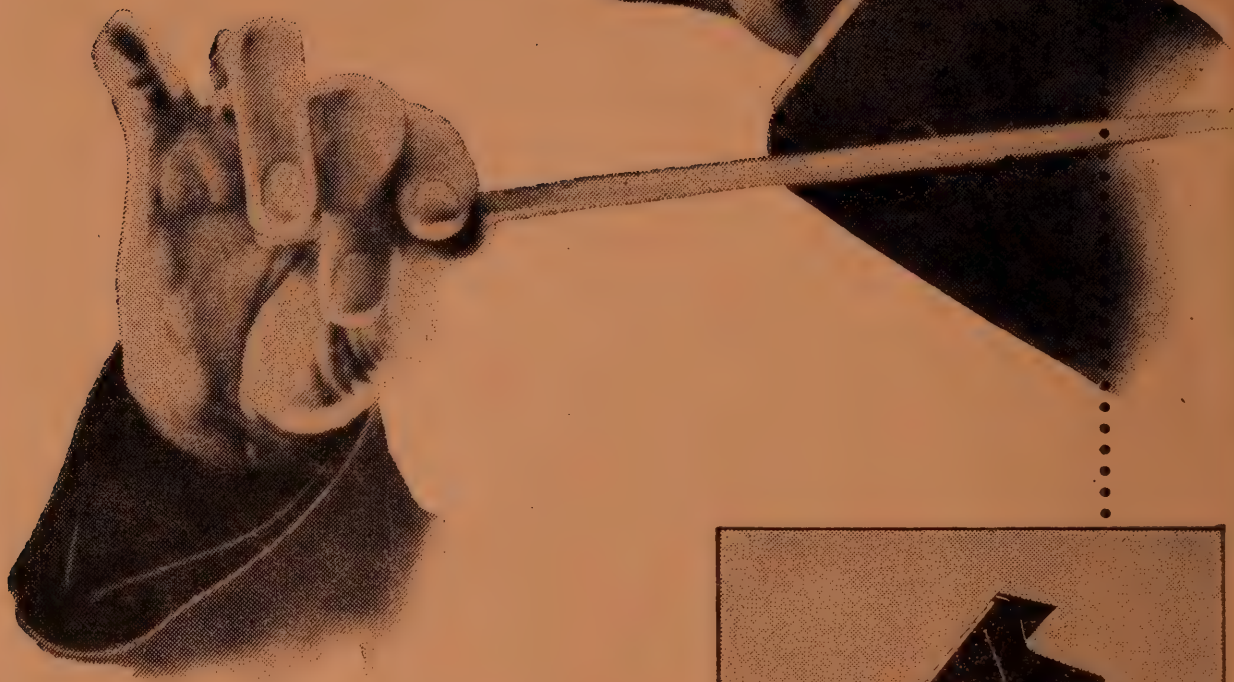
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1	Boston	(Sun. e)
3	Providence	(5)
6-7	Boston	(Fri.-Sat. XXI)
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13-14	Boston	(Fri.-Sat. XXII)
17	Boston	(Pension Fund)
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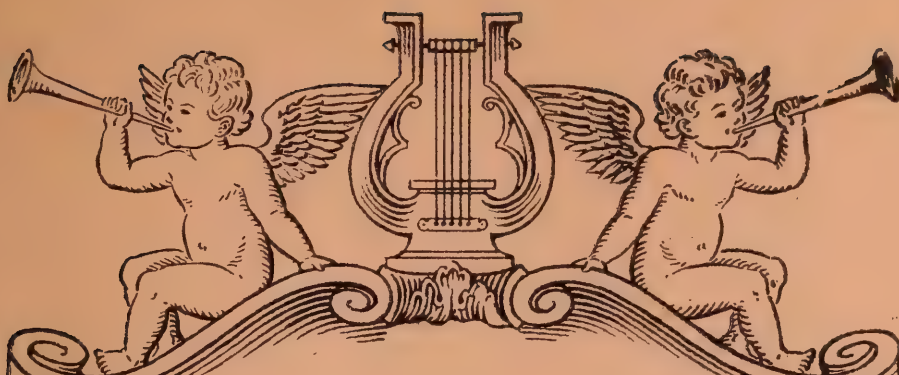
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[Seventieth Season, 1950-1951]

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SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *October 25*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

WEDNESDAY EVENING, OCTOBER 25, at 8:30 o'clock

Program

HANDEL Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by Sir Hamilton Harty)

Overture
Alla Siciliana
Bourrée
Menuetto

DEBUSSY "La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

ROUSSEL "Bacchus et Ariane," Ballet, Second Suite, *Op.* 43

I N T E R M I S S I O N

BRAHMS Symphony No. 4 in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS

By GEORGE FRIDERIC HANDEL

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

Transcribed for Orchestra by Sir Hamilton Harty

Born at Hillsborough, County Down, Ireland, December, 1879; died February 19, 1941

The "Fireworks Music" was composed in 1749. The scheduled first performance took place on April 27 of that year in the Green Park, London, although there had been a public rehearsal in the Vauxhall Gardens on April 21.

Handel labelled his manuscript merely "Concerto," but when the music was published by subscription under the edition of Samuel Arnold in 1786, it was entitled "The Musick for the Royal Fireworks." In this edition the movements were entitled: Overture, Bourrée, Largo alla Siciliana, Allegro, Minuets I and II. The edition of Max Seiffert was used in the only previous performance by the Boston Symphony Orchestra (January 31, 1941).

In the edition of Chrysander made for the Handel Gesellschaft in 1886, the Suite is entitled "Firework Music" and the occasional titles appear "*La Paix*" for the largo, and "*La Réjouissance*" for the following allegro (this movement is omitted in Sir Hamilton Harty's version). The instrumentation indicates three trumpet parts with three players to each part, three horn parts with three to each, three oboe parts with twelve, eight, and four players respectively; two bassoon parts with eight and four for each, tympani with three players, and contra-bassoon. The latter part was originally scored for the serpent, when Handel called upon that unfamiliar instrument for probably the only time in his life.* This would account for a wind band of fifty-eight players in the original performance (according to the account in the *Gentlemen's Magazine* there were a hundred players at Vauxhall; Rolland states that there were "about a hundred" at the performance of April 27). Handel later added to his score string instruments for indoor uses. These are written in with the double reed parts in both editions.

Sir Hamilton Harty has orchestrated the Suite quite according to his own taste, using 2 oboes, 2 bassoons, 4 horns, 3 trumpets, timpani, and strings. The Siciliana, which Chrysander called "*La Paix*," he gives to the strings only.

THE Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster display of fireworks in London. Among verbal glorifications of victorious Britain, one finds an ironic remark in a

* It is told that when Handel first heard the tones of the Serpent he asked: "What the devil be that?" "A new instrument, called the Serpent." "Aye," answered Handel, "but not the Serpent that seduced Eve."

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letter from Horace Walpole to Horace Mann which would indicate that England did not always make the most of her peace treaties and may have been moved to cover up weak strategy in this one by dazzling the populace with a public display. "We are in general so pleased with the peace," wrote Walpole, "that I cannot help being struck with a passage that I read lately in Pasquier, an old French author, who says that 'in the time of Francis I the French used to call their creditors "*Des Anglois*" from the facility with which the English gave credit to them in all treaties, though they had broken so many.'"

Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal Library. The Chevalier Servandoni, a famous architect and stage designer, who had put on a pageant for an operatic performance at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out Peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing. Although the display was to be given on April 27, 1749, it was ordered as early as the previous November. The anticipation of the event was so high that it was a topic

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of conversation for months. Lady Jane Coke wrote to Mrs. Eyre in December of 1748, "that she was tired of hearing about fireworks which might damage the houses on St. James Street and break the windows in the Queen's Library." Although the structure was not completed until the day before the festivity, Handel with his usual expedition had his score ready in good time and a public rehearsal of it was held at Vauxhall Gardens six days earlier, Friday, April 21. The admission fee (according to the *Gentlemen's Magazine*) was nine shillings and sixpence, a figure which has been questioned as improbably high. A gathering audience of twelve thousand persons resulted in a traffic congestion more remarkable two centuries ago than it would be now. "So great a resort," said the *Gentlemen's Magazine*, "occasioned such a stoppage on London bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued in which some gentlemen were wounded."

The celebration in the Green Park drew an even greater stampede of people. Horace Walpole describes the occasion in the letter already mentioned:

"The next day were the fireworks, which by no means answered the expense, the length of preparation, and the expectation that had been raised: indeed, for a week before, the town was like a country fair, the streets filled from morning to night, scaffolds building wherever you could or could not see, and coaches in the park and on every house, the guards, and the machine itself, which was very beautiful, was all that was worth seeing.

"The King, the Duke, and Princess Emily saw it from the Library, with their courts; the Prince and Princess [of Wales], with their children, from Lady Middlesex's; no place being provided for them, nor any invitation given to the Library. The Lords and Commons had had galleries built for them and the chief citizens along the rails of the Mall: the Lords had four tickets apiece, and each Commoner at first, but two, till the Speaker bounced and obtained a third."

According to the account in the *Gentlemen's Magazine*, after "a grand overture on wind instruments composed by Mr. Handel, a signal was given for the commencement of the fireworks which opened by a Royal Salute of 101 brass ordnance, viz. 71 six-pounders, 20 twelve-pounders, and 10 twenty-four pounders."*

* To conclude the Festival at Edinburgh last September 9, "massed military bands" performed this music on the Castle Esplanade, under the direction of Sir Thomas Beecham, Bart., after which there was a fireworks display.

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"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons*, three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought.”

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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"BACCHUS ET ARIANE," BALLET, SECOND SUITE, *Op.* 43

By ALBERT CHARLES ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet "*Bacchus et Ariane*," choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Münch conducting.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariane the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariane the golden cup, into which a cluster of grapes has been pressed — Dance of Ariane (*Andante*) — Dance of Ariane and Bacchus (*Moderato e Pesante*) — Bacchanale (*Allegro brillante*).

Roussel died, as one of his French colleagues has expressed it, "*la*

plume à la main." That pen was busily plied, even in his last illness, as he sat in his studio with its expensive vista in his attractive gabled and ivy-covered house in Vastérival. He had spoken to his friends of resting from his long industry, but he could not relinquish the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed a concertino for violoncello, and witnessed the mounting of his operabouffe, "*Le Testament de Tante Caroline*" at the *Opéra-Comique*. There was the "*Rapsodie Flamande*" of 1936, the ballet "*Aeneas*" and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

The significance, of course, in this activity was its quality. Roussel at sixty-eight was not given to retrospect, never lapsed, as others have, into reiteration. He never settled into a convenient stylistic groove, but continued progressive, probing, even challenging. His verve and sparkle, his aptness and fresh invention seemed to increase with the years, and his fame, in France and abroad, increased accordingly. His operetta was accounted a music of infectious charm. The last symphony, the sinfonietta, and the rhapsody have attested their points for first-hand appraisal at Boston Symphony Concerts.

"I seem to see before me a portrait of Velasquez," writes Arthur Hoérée in an apt description of Albert Roussel which will revive the memory of him as a visitor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."

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SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First

Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splen-

did set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "‘Naturally I noticed yesterday that the symphony didn’t please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?’ ‘I don’t know what Hanslick and Billroth may think of it,’ I answered, ‘for I haven’t said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.’" Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the

press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Feller sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!"

"What would have happened if the package had been lost?" asked Bülow.

"Well, I should have had to compose the symphony again" (*'Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen'*), was Brahms' gruff answer."

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Season 1950-1951

OCTOBER

6-7	Boston	(Fri.-Sat. I)
10	Boston	(Tues. A)
13-14	Boston	(Fri.-Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27-28	Boston	(Fri.-Sat. III)
31	Providence	(1)

NOVEMBER

3-4	Boston	(Fri.-Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10-11	Boston	(Fri.-Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24-25	Boston	(Fri.-Sat. VI)
28	Providence	(2)

DECEMBER

1-2	Boston	(Fri.-Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15-16	Boston	(Fri.-Sat. VIII)
19	Boston	(Tues. C)
22-23	Boston	(Fri.-Sat. IX)
29-30	Boston	(Fri.-Sat. X)

JANUARY

2	Providence	(3)
3	Boston	(Pension Fund)
5-6	Boston	(Fri.-Sat. XI)
9	Boston	(Tues. D)
12-13	Boston	(Fri.-Sat. XII)

16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26-27	Boston	(Fri.-Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)

FEBRUARY

2-3	Boston	(Fri.-Sat. XIV)
6	Providence	(4)
9-10	Boston	(Fri.-Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23-24	Boston	(Fri.-Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)

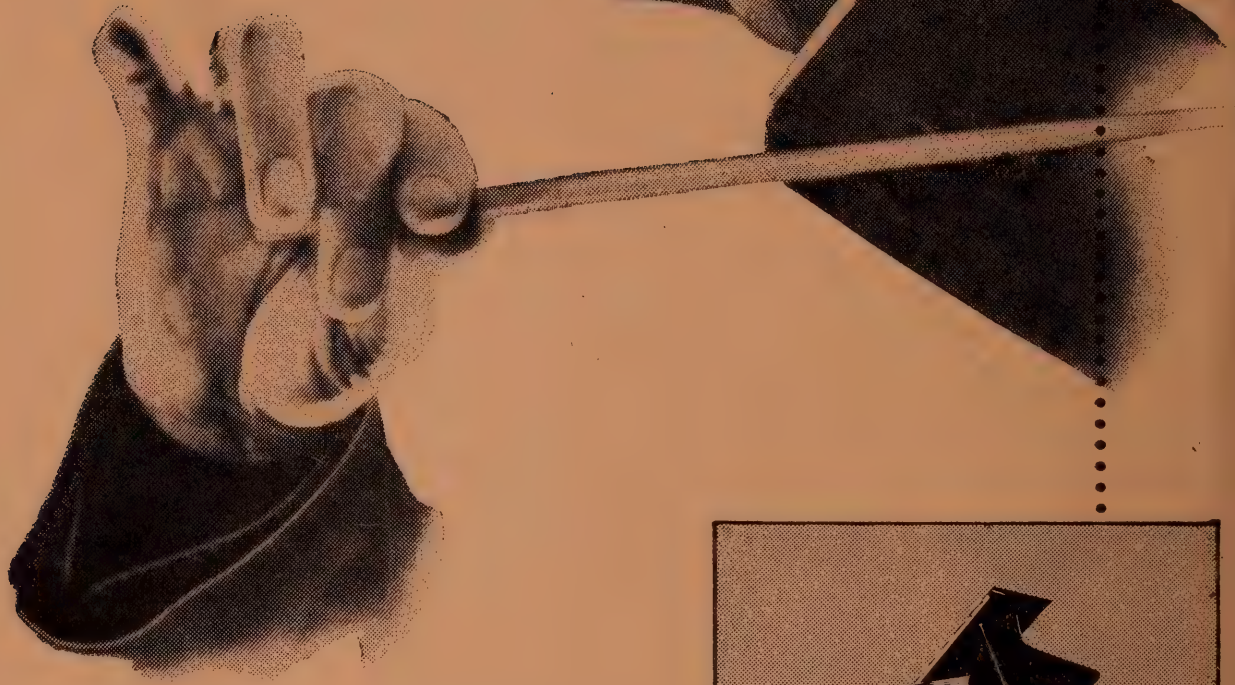
MARCH

2-3	Boston	(Fri.-Sat. XVII)
6	Boston	(Tues. G)
9-10	Boston	(Fri.-Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23-24	Boston	(Fri.-Sat. XIX)
27	Cambridge	(5)
30-31	Boston	(Fri.-Sat. XX)

APRIL

1	Boston	(Sun. e)
3	Providence	(5)
6-7	Boston	(Fri.-Sat. XXI)
10	Cambridge	(6)
13-14	Boston	(Fri.-Sat. XXII)
17	Boston	(Pension Fund)
20-21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27-28	Boston	(Fri.-Sat. XXIV)

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Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

Program

RICHARD BURGIN CONDUCTING

HANDEL.....Suite from the Music for the Royal Fireworks

(Transcribed for Orchestra by Sir Hamilton Harty)

Overture

Alla Siciliana

Bourrée

Menuetto

HONEGGERPrelude, Fugue, and Postlude

ROUSSEL....."Bacchus et Ariane," Ballet, Second Suite, *Op. 43*

INTERMISSION

BEETHOVEN.....Symphony No. 3, in E-flat major, "Eroica," *Op. 55*

I. Allegro con brio

II. Marcia funebre: Adagio assai

III. Scherzo: Allegro vivace

IV. Finale: Allegro molto

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SYMPHONY NO. 3 in E-FLAT, "EROICA," Op. 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770;

died at Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

Those who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's

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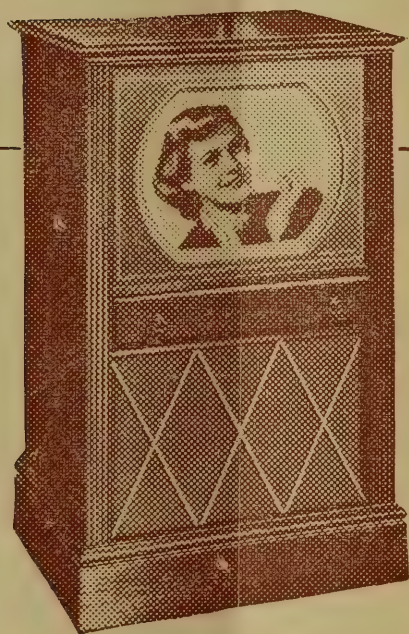
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SEVENTIETH SEASON

1950-1951

Constitution Hall, Washington

Boston Symphony Orchestra

[Seventieth Season, 1950-1951]

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RICHARD BURGIN, *Associate Conductor*

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Phillip Kaplan

PICCOLO

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OBOES

Ralph Gomberg
Jean Devergie
Joseph Lukatsky

ENGLISH HORN

Louis Speyer

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Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E_b Clarinet

BASS CLARINET

Rosario Mazzeo

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Constitution Hall, Washington

SEVENTIETH SEASON, 1950-1951

n Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

THURSDAY EVENING, *November 16*

with historical and descriptive notes by

JOHN N. BURK

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Constitution Hall, Washington

Boston Symphony Orchestra

SEVENTIETH SEASON, 1950-1951

CHARLES MUNCH, *Music Director*

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 16, at 8:30 o'clock

Program

The Seventieth Season will open with the National Anthem

HANDEL.....Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by Sir Hamilton Harty)

Overture
Alla Siciliana
Bourrée
Menuetto

HONEGGER.....Prelude, Fugue, and Postlude

ROUSSEL....."Bacchus et Ariane," Ballet, Second Suite, *Op.* 43

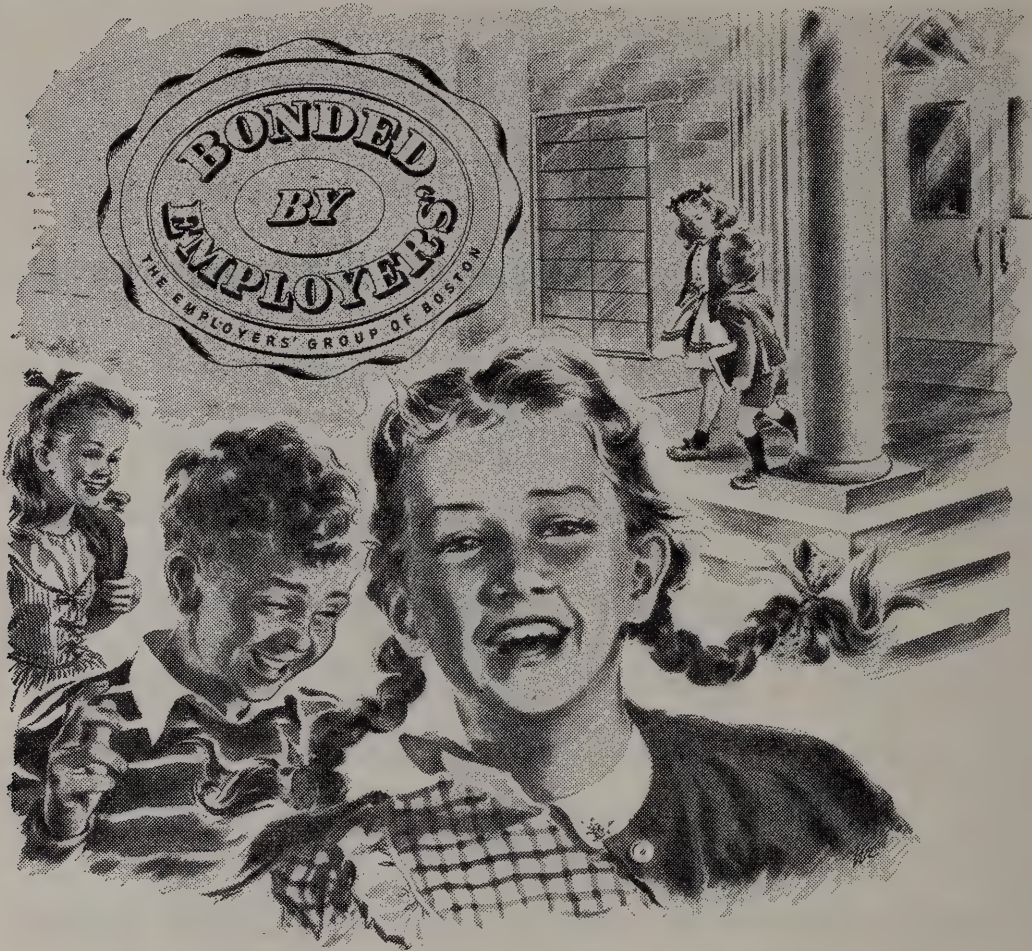
INTERMISSION

BEETHOVEN.....Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

- I. Allegro con brio
 - II. Marcia funebre: Adagio assai
 - III. Scherzo: Allegro vivace
 - IV. Finale: Allegro molto
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SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS

By GEORGE FRIDERIC HANDEL

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

Transcribed for Orchestra by Sir Hamilton Harty

Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941

The "Fireworks Music" was composed in 1749. The scheduled first performance took place on April 27 of that year in the Green Park, London, although there had been a public rehearsal in the Vauxhall Gardens on April 21.

Handel labelled his manuscript merely "Concerto," but when the music was published by subscription under the edition of Samuel Arnold in 1786, it was entitled "The Musick for the Royal Fireworks." In this edition the movements were entitled: Overture, Bourrée, Largo alla Siciliana, Allegro, Minuets I and II. The edition of Max Seiffert was used in the only previous performance by the Boston Symphony Orchestra (January 31, 1941).

In the edition of Chrysander made for the Handel Gesellschaft in 1886, the Suite is entitled "Firework Music" and the occasional titles appear "*La Paix*" for the largo, and "*La Réjouissance*" for the following allegro (this movement is omitted in Sir Hamilton Harty's version). The instrumentation indicates three trumpet parts with three players to each part, three horn parts with three to each, three oboe parts with twelve, eight, and four players respectively; two bassoon parts with eight and four for each, tympani with three players, and contra-bassoon. The latter part was originally scored for the serpent, when Handel called upon that unfamiliar instrument for probably the only time in his life.* This would account for a wind band of fifty-eight players in the original performance (according to the account in the *Gentlemen's Magazine* there were a hundred players at Vauxhall; Rolland states that there were "about a hundred" at the performance of April 27). Handel later added to his score string instruments for indoor uses. These are written in with the double reed parts in both editions.

Sir Hamilton Harty has orchestrated the Suite quite according to his own taste, using 2 oboes, 2 bassoons, 4 horns, 3 trumpets, timpani, and strings. The Siciliana, which Chrysander called "*La Paix*," he gives to the strings only.

THE Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster display of fireworks in London. Among verbal glorifications of victorious Britain, one finds an ironic remark in a letter from Horace Walpole to Horace Mann which would indicate that England did not always make the most of her peace treaties and may have been moved to cover up weak strategy in this one by dazzling the populace with a public display. "We are in general so pleased with the peace," wrote Walpole, "that I cannot help being struck with a passage that I read lately in Pasquier, an old French author, who says that 'in the time of Francis I the French used to call their creditors "*Des Anglois*" from the facility with which the English gave credit to them in all treaties, though they had broken so many.'"

Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal Library. The Chevalier Servandoni, a famous architect and stage de-

* It is told that when Handel first heard the tones of the Serpent he asked: "What the devil be that?" "A new instrument, called the Serpent." "Aye," answered Handel, "but not the Serpent that seduced Eve."

signer, who had put on a pageant for an operatic performance at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out Peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing. Although the display was to be given on April 27, 1749, it was ordered as early as the previous November. The anticipation of the event was so high that it was a topic of conversation for months. Lady Jane Coke wrote to Mrs. Eyre in December of 1748, "that she was tired of hearing about fireworks which might damage the houses on St. James Street and break the windows in the Queen's Library." Although the structure was not completed until the day before the festivity, Handel with his usual expedition had his score ready in good time and a public rehearsal of it was held at Vauxhall Gardens six days earlier, Friday, April 21. The admission fee (according to the *Gentlemen's Magazine*) was nine shillings and sixpence, a figure which has been questioned as improbably high. A gathering audience of twelve thousand persons resulted in a traffic congestion more remarkable two centuries ago than it would be now. "So great a resort," said the *Gentlemen's Magazine*, "occasioned such a stoppage on London Bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued in which some gentlemen were wounded."

The celebration in the Green Park drew an even greater stampede of people. Horace Walpole describes the occasion in the letter already mentioned:

"The next day were the fireworks, which by no means answered the expense, the length of preparation, and the expectation that had been raised: indeed, for a week before, the town was like a country fair, the streets filled from morning to night, scaffolds building wherever you could or could not see, and coaches in the park and on every house, the guards, and the machine itself, which was very beautiful, was all that was worth seeing.

"The King, the Duke, and Princess Emily saw it from the Library, with their courts; the Prince and Princess [of Wales], with their children, from Lady Middlesex's; no place being provided for them, nor any invitation given to the Library. The Lords and Commons had had galleries built for them and the chief citizens along the rails of the Mall: the Lords had four tickets apiece, and each Commoner at first, but two, till the Speaker bounced and obtained a third."

According to the account in the *Gentlemen's Magazine*, after "a grand overture on wind instruments composed by Mr. Handel, a signal was given for the commencement of the fireworks which opened by a Royal Salute of 101 brass ordnance, viz. 71 six-pounders, 20 twelve-pounders, and 10 twenty-four pounders."*

The illumination then began, Handel's successive movements presumably accompanying certain high points of the program, but Mr. Walpole was unimpressed:

"The rockets, and whatever was thrown up into the air, succeeded mighty well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of colored fires and shapes: the illumination was mean, and lighted so slowly that scarce anybody had patience to wait the finishing and then, what contributed to the awkwardness of the whole, was the right pavilion catching fire and being burnt down in the middle of the show."

Newman Flower in his life of Handel conjures up the scene with more graphic vividness, if with less authority than Mr. Walpole:

"The music ceased. The crowd, splayed like a black carpet in the flare of the lights, roared . . . a rocket stole up, exploded, drifted away in sparks. A surge of excitement spread with a dull muffled murmur over the crowd. It was the signal for the fireworks, and the hundred and one little brass cannon roared in unison.

"But the fireworks were muddled. They went off in fits and starts. The giant sun alone blazed nobly from the head of the pole. Little serpents of flame clambered up the staging, fizzled and spluttered and went out. Men climbed like monkeys with torches, and lit things, lit them again. Thus hours passed with fitful display, followed by intervals of irritating failure.

"Then came the climax. The great building was set on fire; in a few minutes it was a mass of beating, roaring flame. The crowd began to stampede, to shout, to hustle. Women were trodden down, and the

* To conclude the Festival at Edinburgh last September 9, "massed military bands" performed this music on the Castle Esplanade, under the direction of Sir Thomas Beecham, Bart., after which there was a fireworks display.

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heat grew terrific. George giving Peace to Britannia dropped, with his head aflame, into a cauldron of fire. It was ignoble, humiliating.”*

The Chevalier Servandoni was so frantic at this disastrous miscarriage of six months' planning that he drew his sword upon the Duke Montague, the Master of the Ordnance, was arrested, and not released until the following day.

The only feature of the entire show which had come off to the general satisfaction was the music. Mr. Handel was indeed the man of the hour. This music was repeated in the following month at the insistence of its composer in a program of his own music for the benefit of the newly founded Foundling Hospital. Such was the popular and financial success of this concert that he was shortly appointed a “Governor and Guardian of the Hospital.”

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PRELUDE, FUGUE, POSTLUDE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

Published in 1948, this suite (in three continuous parts) was first performed in that year by the *Orchestre de la Suisse Romande*, Ernest Ansermet conducting. Mr. Ansermet introduced the work to the United States when he conducted the Dallas Symphony Orchestra February 5, 1949.

The following orchestra is required: three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, bass drum, cymbals, tam tam, harp, celesta and strings.

This suite recalls *Amphion*, a “*Mélodrame*” by Paul Valéry, to which Honegger composed music in 1928 for Mme. Ida Rubinstein. *Amphion* was performed by Mme. Rubinstein and her Ballet at the Théâtre National de l'Opéra in Paris, June 23, 1931. The danced part of *Amphion* was taken by Mme. Rubinstein, the sung part of *Apollo* by Charles Panzera. The *décor* and costumes were by Alexandre Benois, the choreography by Léonide Massine. M. Cloez conducted.

* Horace Walpole summed up the affair: “Very little mischief was done, and but two persons killed: at Paris, there were forty killed and near three hundred wounded, by a dispute between the French and Italians in the management, who, quarreling for precedence in lighting the fires, both lighted at once and blew up the whole. Our mob was extremely tranquil, and very unlike those I remember in my father's time, when it was a measure in the opposition to work up everything to mischief, the Excise and the French Players, the Convention and the Gin Act.”

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A COMPARISON of Honegger's instrumental suite with the stage piece twenty years earlier shows that the composer has re-worked the last part to purely instrumental purposes. According to the story of the older work, Amphion, the son of Jupiter and Antiope, receives in a dream a Lyre from Apollo and with it makes music which transforms all about him, even charming inanimate objects. The prelude to the present suite is that portion in which Amphion plays upon his lyre (there also purely instrumental). The prelude begins broadly with chords for the full orchestra. A melodious passage for the saxophone introduces the main body of the movement, an *allegro marcato*. Again the tempo broadens as the fugue, *marcato pesante*, is introduced in the lower range of the orchestra. This fugue in the older work (where the chorus of muses takes part) is thus described in the score:

"By dint of trial, the hero discovers the scales and invents music and architecture. In the sight of the astonished people he brings the stones to life and by the voice of the Lyre he builds Thebes and the Temple of Apollo where the muses are transformed into columns."

An indication at this point in the score of Amphion reads: "The muses, dressed in gold, form the columns of the Temple which is seen to rise, and sing their hymns."

The fugue ends with a hymn to the Sun in a broad unison and expands into the postlude where, in the original score, "a veiled woman, the image of Love or Death, bars Amphion's way. She takes the Lyre and casts it into the fountain. She leads away Amphion who yields to her power." What is mortal in Amphion may not be allowed to enjoy the work of his creation. The music ends *pianissimo*.

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"BACCHUS ET ARIANE," BALLET, SECOND SUITE, *Op.* 43

By ALBERT CHARLES ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet "*Bacchus et Ariane*," choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Mr. Munch introduced the Suite to Boston, as guest, December 26-27, 1946.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariane the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariane the golden cup, into which a cluster of grapes has been pressed — Dance of Ariane (*Andante*) — Dance of Ariane and Bacchus (*Moderato e Pesante*) — Bacchanale (*Allegro brillante*).

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SYMPHONY NO. 3 in E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though

the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kin-

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ship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.



The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization*, as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.



* "I am not satisfied," said Beethoven to Krumpholtz in 1802, "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollection of Beethoven.")

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony† which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy

† He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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Bach, C. P. E. Concerto for Orchestra in D major

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Berlioz Symphony, "Harold in Italy" (Primrose); Three Pieces, "Damnation of Faust"; Overture, "The Roman Carnival"

Brahms Symphonies Nos. **3, 4; Violin Concerto (Heifetz); Academic Festival Overture

Copland "El Salon México," "Appalachian Spring," "A Lincoln Portrait"

Debussy "La Mer," Sarabande

Fauré "Pelléas et Mélisande," Suite

Foote Suite for Strings

Grieg "The Last Spring"

Handel Larchetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)

Hanson Symphony No. 3

Harris Symphony No. 3

Haydn Symphonies Nos. **94, "Surprise" (new recording); 102 (B-flat)

Khatchatourian **Piano Concerto (Kapell)

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Moussorgsky "Pictures at an Exhibition"; Prelude to "Khovanstchina"

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Piston Prelude and Allegro (Organ: E. Power Biggs)

Prokofieff *Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kije," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; Suite No. 2, "Romeo and Juliet"; Dance from "Chout"; **Symphony No. 5

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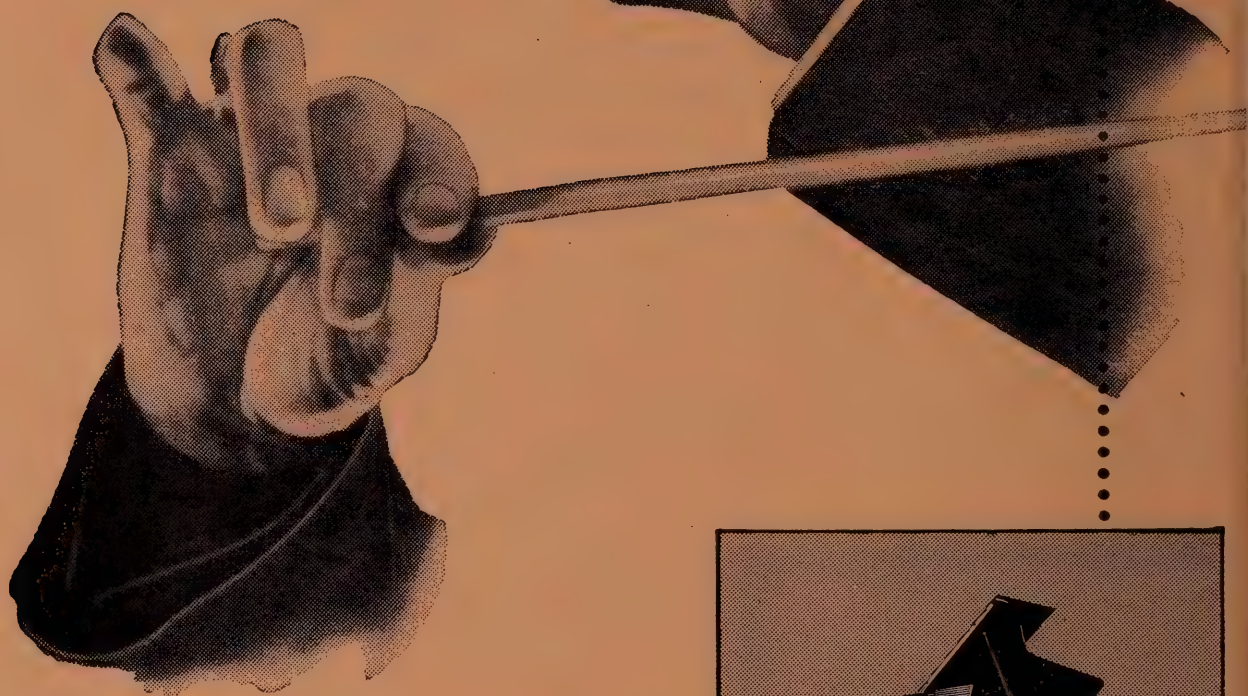
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SERGE KOUSSEVITZKY Conducting
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Brahms. Tragic Overture, Op. 81

Brahms. Symphony No. 3 in F major

INTERMISSION

Brahms. Symphony No. 1 in C minor

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A decorative illustration at the bottom of the page, featuring a central floral motif with leaves and a scroll that curves around the text.

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SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

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Concert Bulletin of the

Second Concert

THURSDAY EVENING, *December 7*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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THURSDAY EVENING, DECEMBER 7, at 8:30 o'clock

Program

SERGE KOUSSEVITZKY

(Music Director Emeritus)

Conducting

SIBELIUS.....“Pohjola’s Daughter,” Symphonic Fantasia, *Op.* 49

SIBELIUS.....Symphony No. 5 in E-flat, *Op.* 82

- I. } Tempo molto moderato
- II. } Allegro moderato, ma poco a poco stretto
- III. Andante mosso, quasi allegretto
- IV. Allegro molto

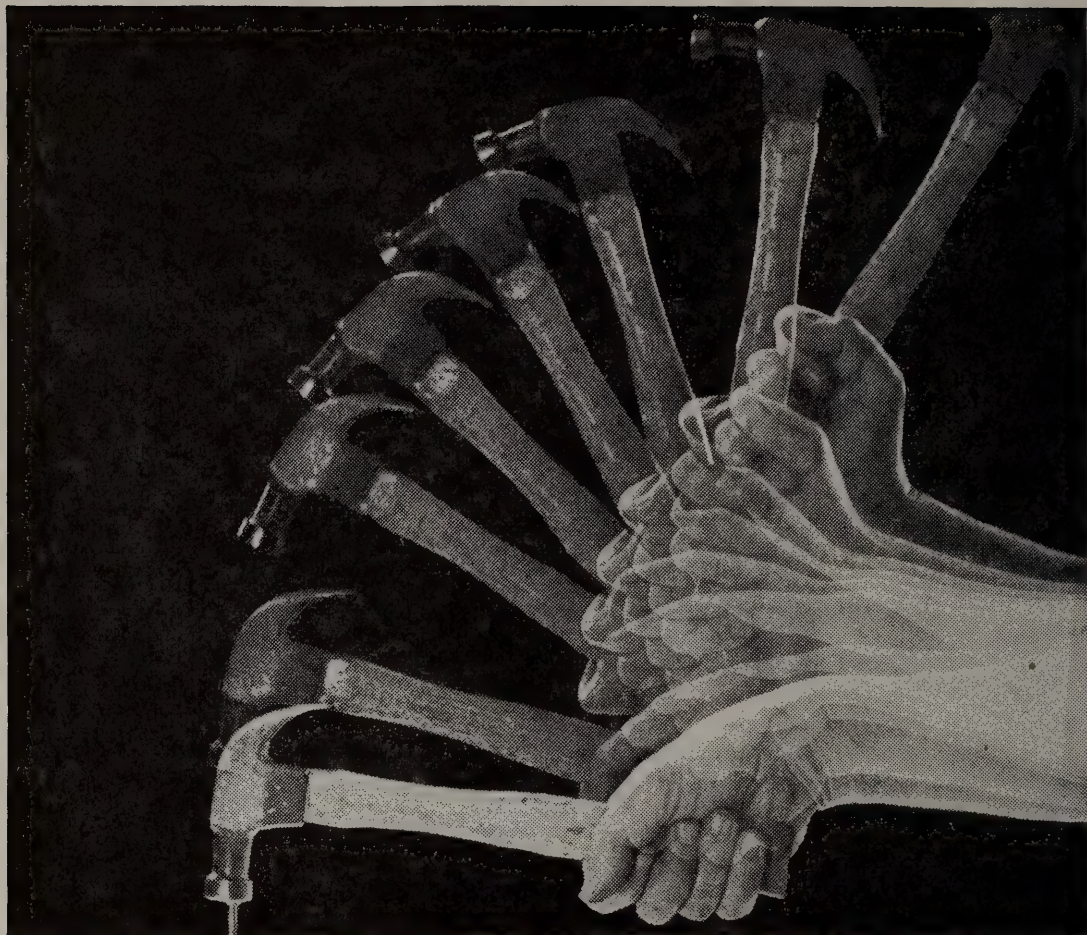
I N T E R M I S S I O N

BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

- I. Un poco sostenuto; Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; Allegro non troppo, ma con brio

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"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

Composed and published in 1906, *Pohjola's Daughter* was first performed under the composer's direction in St. Petersburg at a Siloti concert in December of the same year. Sibelius first conducted the work in Finland at a concert of the Helsingfors Orchestra, September 25, 1907. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union in Norfolk, Connecticut, the composer, on a visit to America, conducting this and others of his tone poems. The piece was first played by the Boston Symphony Orchestra January 12, 1917, under the direction of Karl Muck.

The orchestration includes: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets, three trombones and tuba, harp, timpani and strings.

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo*, or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But when, on his sleigh journey homeward from the northland, he encounters the fair daughter of Pohja (the North) seated on a rainbow, spinning, he meets more than his equal.

So runs the "Kalevala"*:

* The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

The "Kalevala" itself gives more details of the meeting. The maid first answers his proposal with coquetry, from her safe vantage: while wandering over a yellow meadow at sunset she had heard a fieldfare trilling,

"Singing of the whims of maidens,
And the whims of new-wed damsels."

She asked the bird:

"Whether thou hast heard 'tis better
For a girl in father's dwelling,
Or in household of a husband?"

Thereupon the bird made answer,
And the fieldfare answered chirping:
"Brilliant is the day in summer,
But a maiden's lot is brighter.
And the frost makes cold the iron,
Yet the new bride's lot is colder.
In her father's house a maiden
Lives like strawberry in the garden,
But a bride in house of husband,
Lives like house-dog tightly fettered.
To a slave comes rarely pleasure;
To a wedded damsel never."

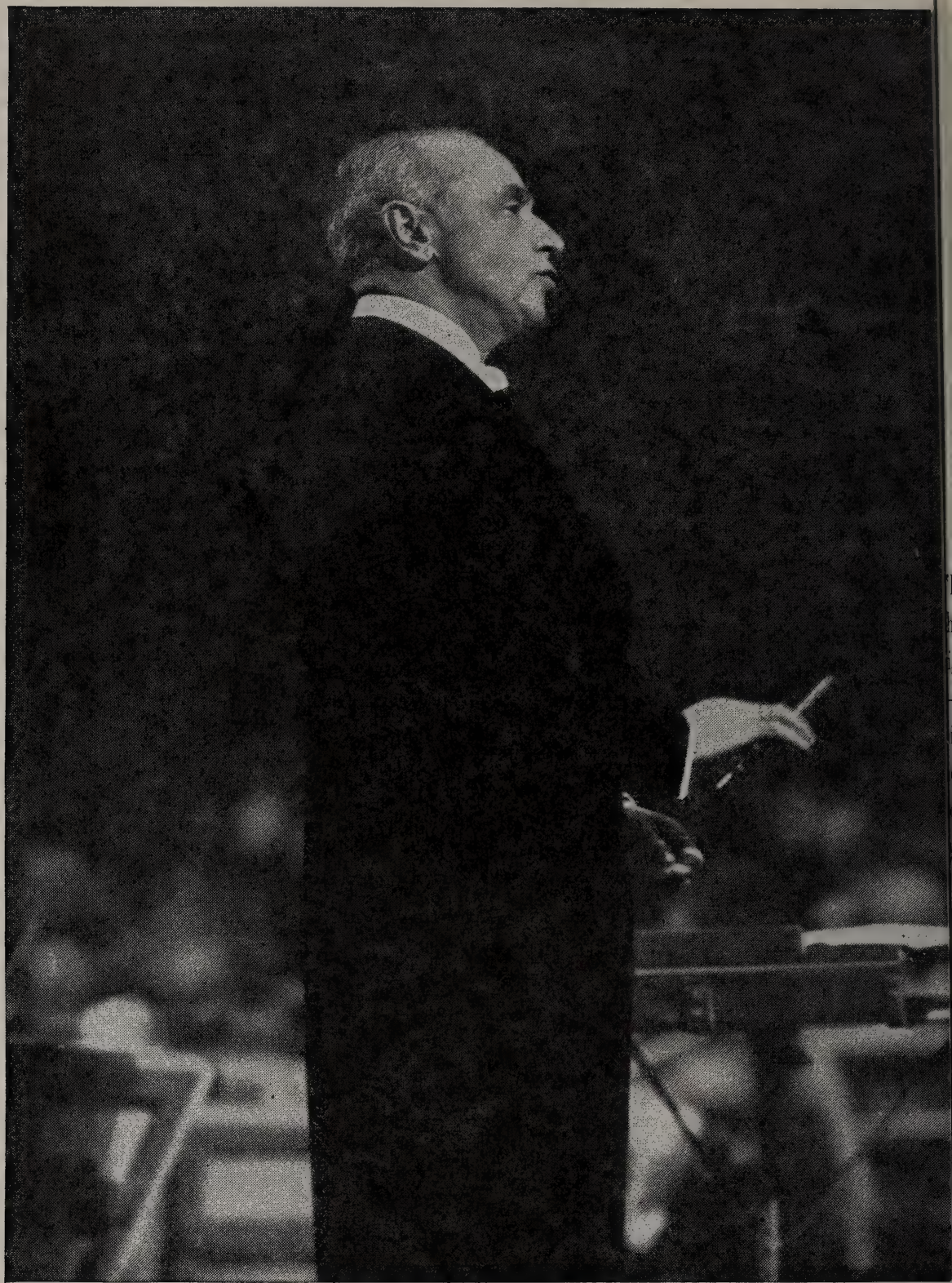
Väinämöinen, old and steadfast,
Answered in the words which follow:
"Song of birds is idle chatter,
And the throstles', merely chirping;
As a child a daughter's treated,
But a maid must needs be married.
Come into my sledge, O maiden,
In the sledge beside me seat thee.
I am not a man unworthy,
Lazier not than other heroes."

But the maid gave crafty answer,
And in words like these responded:
"As a man I will esteem you,
And as hero will regard you,
If you can split up a horsehair
With a blunt and pointless knife-blade,
And an egg in knots you tie me,
Yet no knot is seen upon it."

Väinämöinen accomplished these feats, and at the girl's further commands "peeled a stone" and hewed a pile of ice without scattering a single splinter, or loosening a smallest fragment. Still putting him off, she thereupon required of him the labor he could not achieve: to fashion a boat from her spindle. On the third day of his efforts the axe-blade glinted on the rocks, rebounded, and sank deep into the flesh of his knee. Unable to stanch the flowing wound, Väinämöinen harnessed his horse and drove sorrowfully away. Kirby decides that "there are so many instances of maidens being carried off, or enticed into sledges in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture." Later in the epic, Ilmarinen, a younger brother of Väinämöinen, handsome, and a smith of great skill, wins the hand of the exacting maiden. But she displeases the hero Kullervo, and he lets loose wolves and bears to devour her.

~

"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was "*En Saga*" of 1892, a poem without specific episode, and in the same year the choral symphony "*Kullervo*"; the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893-95), "Ukko, the Firemaker" (1902). "Pohjola's Daughter" was of 1906. To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and "*Luonnotar*" (both of 1913), and "*Tapiola*" (1926). "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from that time was toward increasing economy. Besides the wood winds in



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twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo, pianissimo*, with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto*, is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente*, spreading to a *pianissimo* conclusion.

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op. 82*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

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AFTER writing his Fourth Symphony in 1911, Sibelius returned to his program music, and composed "The Dryad" in 1911, the "*Scènes Historiques*" in 1912, "The Bard" and "*Luonnotar*" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The first World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer, who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained

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but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works — partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphant." And

after characterizing the two new symphonies, he adds — “it looks as if I were to come out with all these three symphonies at the same time.”

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. “The final form of one’s work,” so Sibelius told his biographer, “is indeed dependent on powers that are stronger than one’s self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic — let us call it God — that governs a work of art is the forcing power.”

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without

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saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness created a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

* Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the

attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

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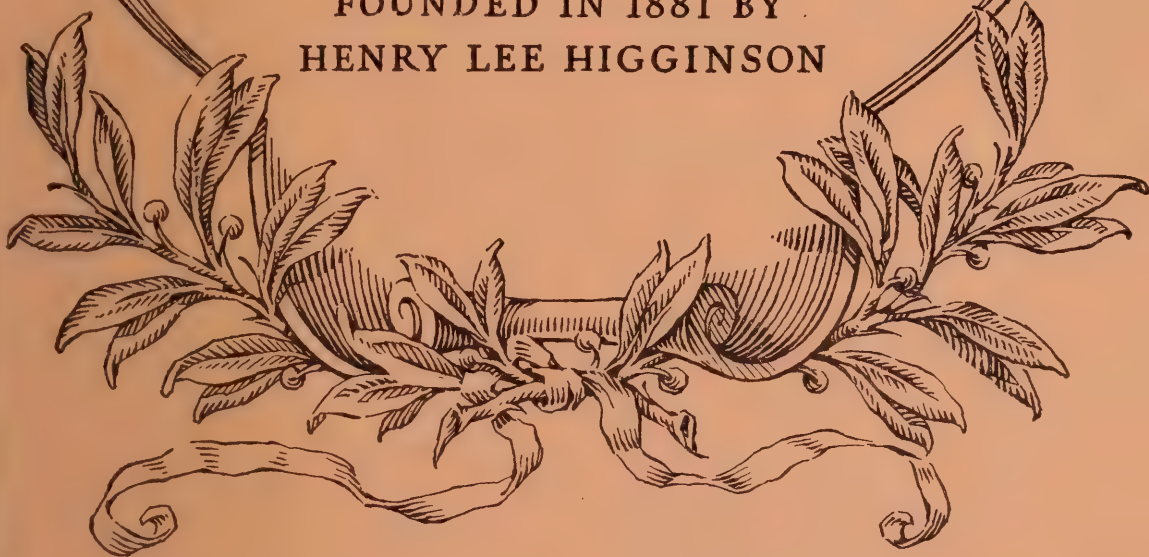
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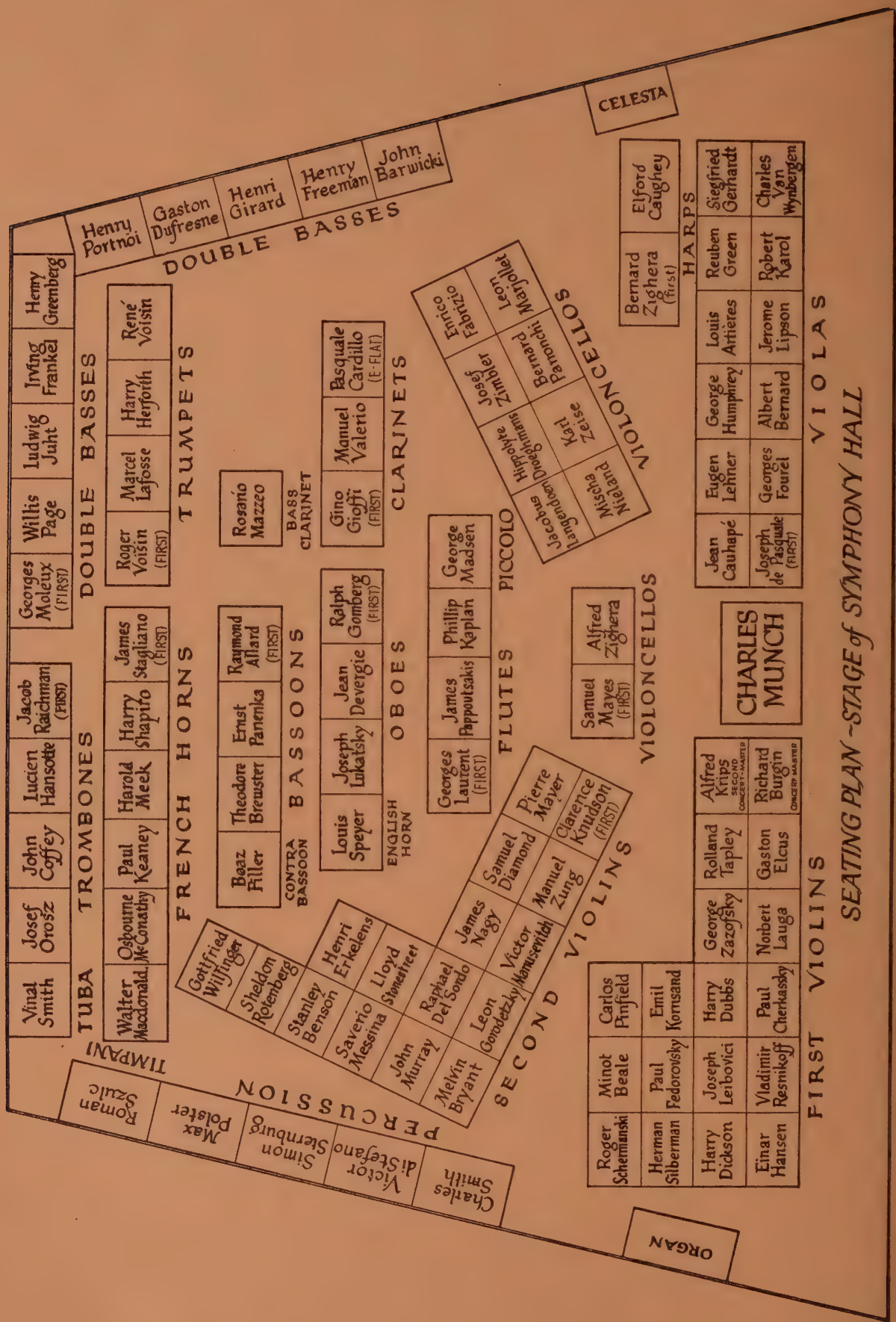


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with historical and descriptive notes by

JOHN N. BURK

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TUESDAY EVENING, JANUARY 16, at 8:30 o'clock

Program

SAINT-SAËNS.....Overture to "La Princesse Jaune"

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

BRUCH.....Concerto for Violin No. 1, in G minor, *Op. 26*

- I. { Prelude: Allegro moderato
- II. { Adagio
- III. Allegro energico

INTERMISSION

SCHUMANN.....Symphony No. 1, in B-flat major, *Op. 38*

- I. Andante un poco maestoso; Allegro molto vivace
- II. Larghetto
- III. Scherzo: Molto vivace; Trio: Molto più vivace: Trio II
- IV. Allegro animato e grazioso

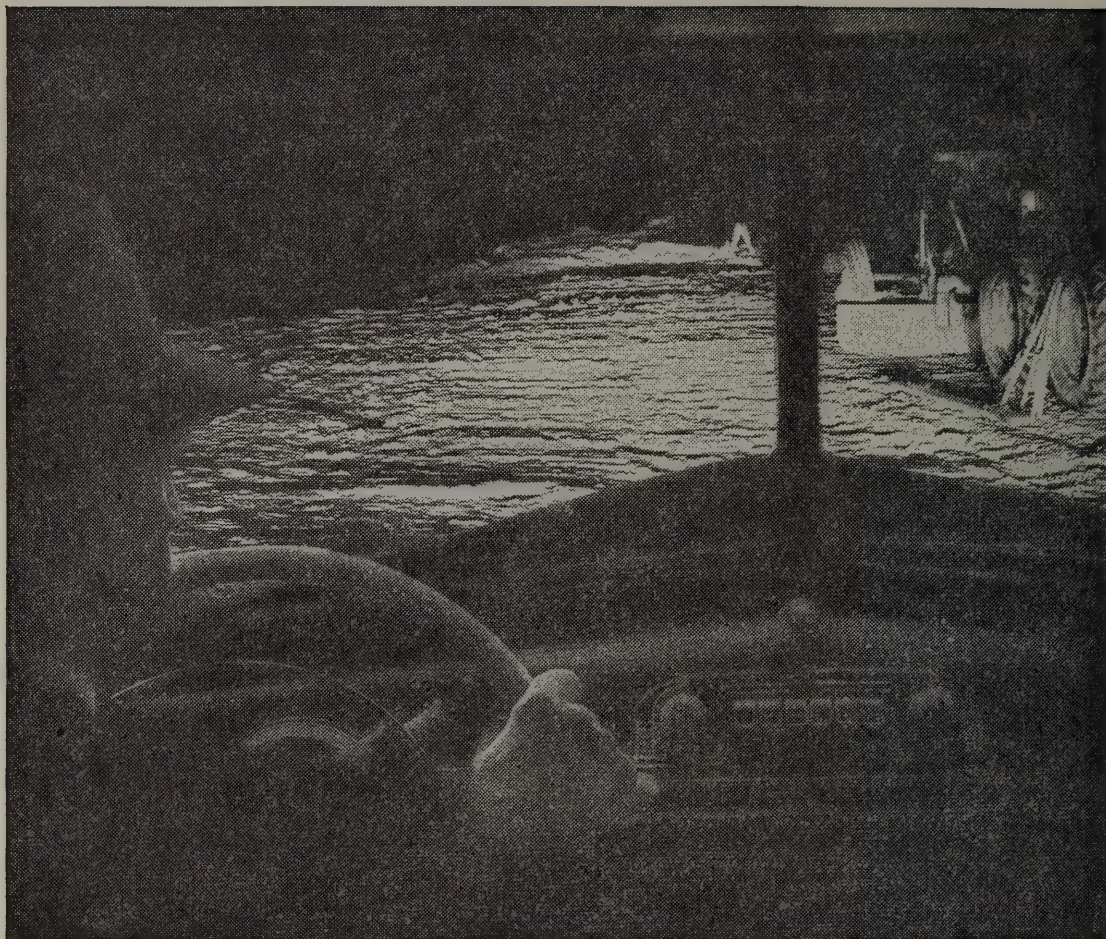
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OVERTURE TO "*LA PRINCESSE JAUNE*," OPÉRA COMIQUE

IN ONE ACT, *Op.* 30

By CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

La Princesse Jaune was composed in 1872 and first performed at the *Opéra Comique* June 12 in that year. The librettist was Louis Gallet. The opera has since had occasional, but infrequent performances in France. The score is dedicated to M. Frédéric Villot. The overture requires two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, gong, triangle, harp and strings.

WHEN Saint-Saëns wrote the first of his operas to be produced he was a young man of thirty-seven, applauded as a pianist and as an organist, academically decorated, but he was only beginning to compose the works in many forms which were to make him generally popular and by which he is still remembered. (He had written and performed his Second Piano Concerto in G minor in 1868 and had just written the first of his tone poems, *Le Rouet d'Omphale*, performed at the *Concerts Padeloup*, April 14, 1872.) His career as a composer for the stage was still ahead of him. His first opera, *Le Timbre d'Argent*, composed in 1864-65, was not to be produced until 1877, and *Samson and Delilah*, upon which he was working, was to be brought out by Liszt at Weimar in that same year while Paris, wary of biblical pieces, would not achieve it until 1892.

La Princesse Jaune was a venture into the quasi-Japanese, antedating *The Mikado* by thirteen years, *Madama Butterfly* by thirty-two. The scene of the one-act opera is laid in Holland and its characters are Kornélis, a scholar (tenor), and Léna, his cousin and fiancée (soprano). Kornélis takes Léna for granted, having grown up with her, and immerses himself in his study of the Orient. Taking opium, he imagines all the seductive exoticisms of Japan and when Léna enters he sees her in an entrancing Japanese dress (as indeed does the audience), confuses her with a printed image of a past princess "Ming" upon his wall and mystifies her with rapturous expressions of love. When he awakes his little Dutch cousin remains in his eyes as eminently desirable as she was in the dream, while the picture he had worshipped now seems flat and lifeless. "*Au diable le Japon!*" The opera ends with the embrace of the lovers in a joyous *kermesse*.

The overture is light and lyric in character. It begins andantino with a melody heard from the English horn and later the strings. An enlivening allegro giocoso introduces a second theme of staccato and "Oriental" character which is to become the music of the tenor's delirious infatuation with the charms of all things Japanese. The triangle lends bright punctuation. The overture works up to a brilliant close.

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RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The "*Rapsodie Espagnole*," composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps. The work is dedicated to "*Mon cher Maître, Charles de Bériot.*"

THE "*Rapsodie Espagnole*" was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the "*Alborada del Gracioso*" as a piano piece, and the "*Habanera*" from "*Les Sites Auriculaires*," for two pianos. As he transformed the "*Alborada*" into bright orchestral dress, so he incorporated the "*Habanera*" as the third movement of the "*Rapsodie Espagnole*."

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

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In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the "*Habanera*" for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of caté or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a *fortissimo* close.

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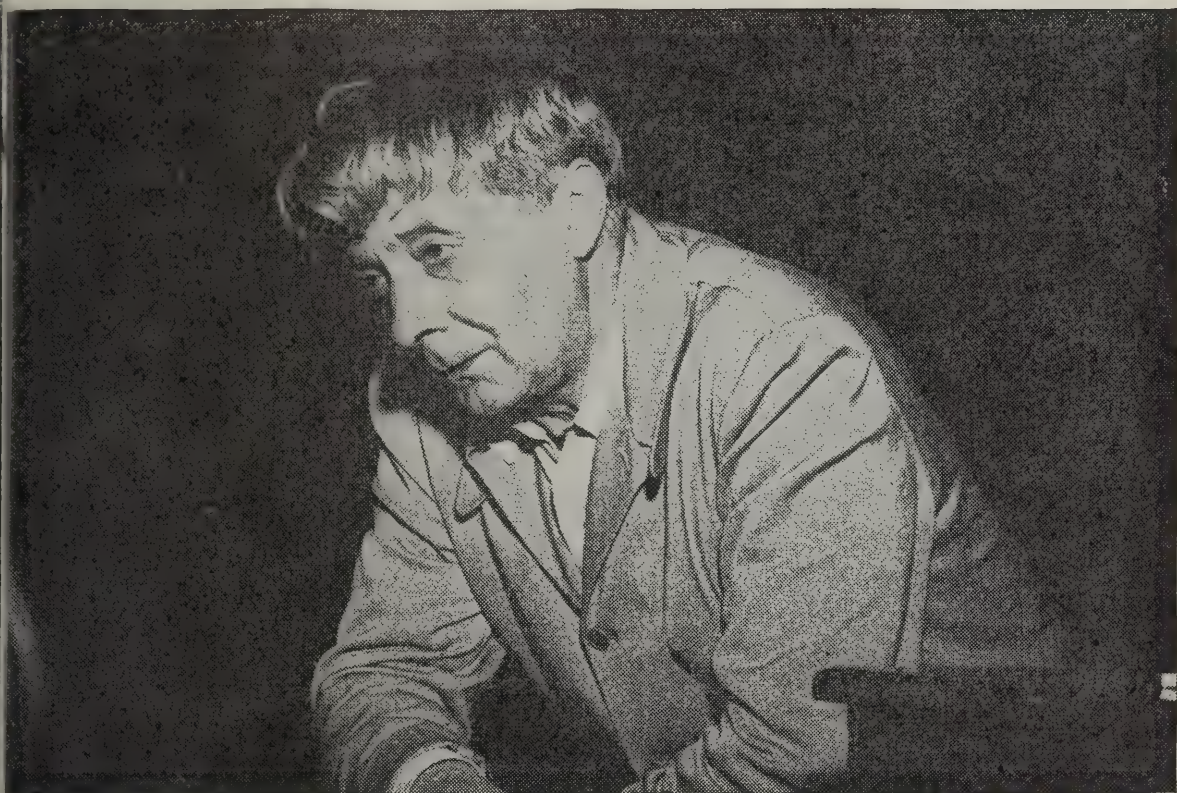
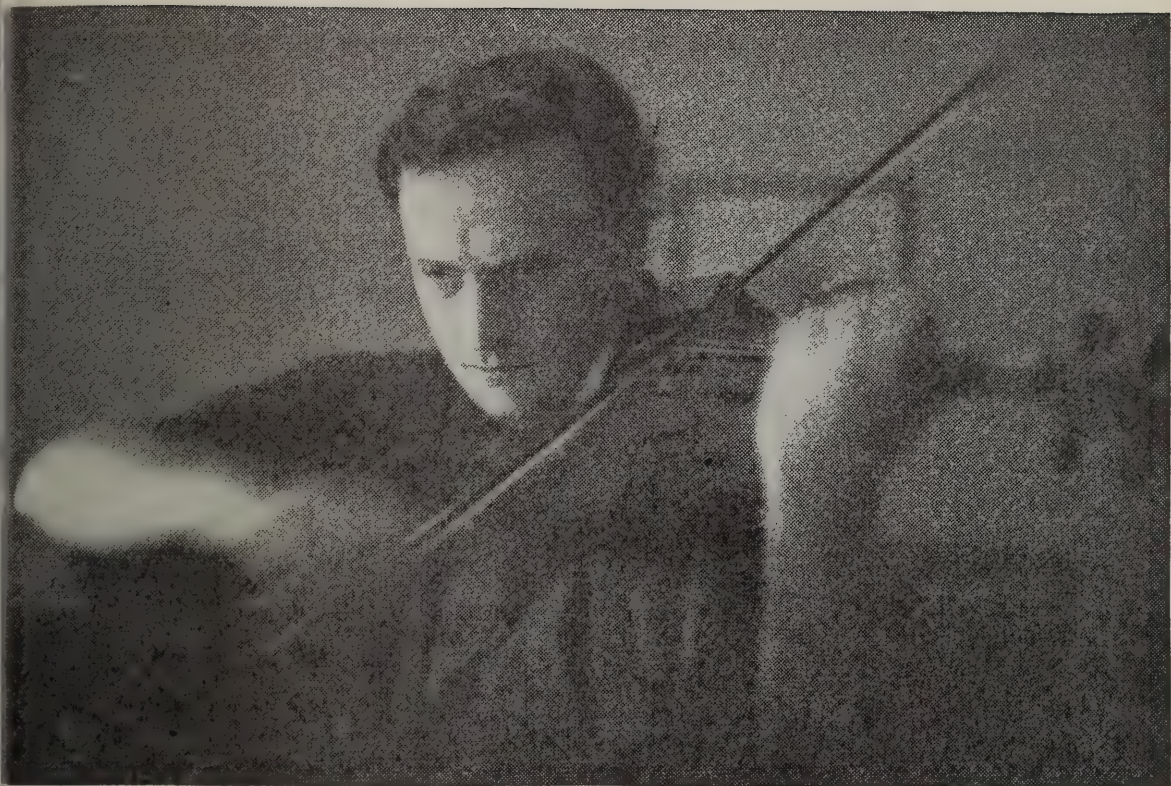
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CONCERTO FOR VIOLIN NO. 1, IN G MINOR, *Op.* 26

By MAX BRUCH

Born in Cologne, January 6, 1838; died in Friedenau, October 2, 1920

Bruch completed his First Violin Concerto in 1866, from sketches begun in 1857. The first performance was given at Coblenz, April 24, 1866, Otto von Königsłow soloist, the composer conducting.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

ALTHOUGH Max Bruch and Camille Saint-Saëns were spokesmen of the two very different cultures of Germany and France, there is a great deal in their characters as artists, their contribution to the music of their time, which invites comparison. Bruch was three years the junior of Saint-Saëns. He died one year before the venerable Frenchman, at eighty-two, shortly after the first World War, and in a world which had passed, for better or for worse, to other ways. They were not close friends — in their last years they could not have been, for each was a patriot. But each, in his own manner, was a master craftsman of his art; each could work with performers to eminently satisfactory ends, supply them with eminently workable music, lying comfortably within the instrument or singing voice, and each could delight an audience with a new work in full accord with their taste and expectations, and quite free from disturbing innovation. As a result, each composed quantities of music which could always be counted upon to “come off” beautifully — operas, choral works, symphonies, concertos, chamber music.

But comparisons of this sort never go beyond a certain point. Bruch was that exclusive product of Central Europe, the complete Kapellmeister, with a career as director of orchestras, choral societies, conservatories of music, ending with degrees and honors. He had not Saint-Saëns' wit and other Gallic ways. And whereas Saint-Saëns is still known by at least one opera, one symphony, a tone poem or two, and concertos for the piano and for the cello as well as for the violin, Bruch's two operas, his songs and symphonies, are now forgotten. His very numerous and once popular oratorios, called by the early lexicographer Riemann as the “*Schwerpunkt*,” the crux of his art, have gone the way of other things once considered the utmost in beauty and importance. By some strange circumstance, Bruch, who was never a performing violinist, survives by his works for this instrument (together with his *Kol Nidrei* for Cello).

The G minor Concerto may be said to have the qualities which graced all of his music — clear and luminous scoring, and the fullest

advantage of the virtuoso and his instrument. Bruch held this concerto in sketch form for several years before it was ready for performance, in 1866. After the performance, the composer, with characteristic thoroughness, gave the score a careful and drastic revision, then sent it to Joseph Joachim for suggestions which were freely made and freely adopted. Joachim performed the Concerto at Bremen, January 7, 1868, and received the dedication on the publication of the score in that year.

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YEHUDI MENUHIN

YEHUDI MENUHIN was born in New York, January 22, 1917, of Palestinian Jewish parents, intellectual, fond of the arts, but not skilled musicians. At four, he took his first lessons from Louis Persinger in San Francisco. Yehudi was seven when he appeared as soloist with the San Francisco Symphony Orchestra. In the following year he gave a recital at the Manhattan Opera House in New York. He went to Europe to study with Georges Enesco. Adolf Busch was his third and last master. Mr. Menuhin was active throughout the war, giving benefit concerts, and playing for the armed forces in many parts of the world.

SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op. 38*

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

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The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17-23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842,

the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."* Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: "*O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!*"

BROADCASTS

Beginning on January 29, the Boston Pops Orchestra, conducted by Arthur Fiedler, will broadcast each Monday evening from 10 to 11, E. S. T., on the National Broadcasting Company network. The broadcasts will be sponsored, with John Wright as producer and Ben Grauer as announcer.

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in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Clara wrote to her friend Emilie List: ". . . My husband's Symphony was a victory over all cabals and intrigues. I never heard a

symphony received with such applause. Mendelssohn conducted it, and throughout the concert was most charming, his eyes beamed with the greatest happiness. . . ." Yet Dörffel reports that while the success was marked, and served to put its composer definitely before the musical world, many features of the new work were found puzzling, nor were the players themselves entirely at home in its performance. It is difficult for hearers almost a century later to realize that Schumann was once an enigma to most of his hearers, and the stirring and buoyant message of his "Spring" Symphony was found radical and baffling; an impression which was hardly clarified by the muddled performances it must have had in early hands. The critics of the first London performance (Philharmonic concert, June 5, 1854) found it "incoherent, and thoroughly uninteresting," a forewarning of musical "epilepsy" in Germany, a music of "eccentricity and pretension," of "the charlatan's familiar tricks." One of them dubbed the symphony as belonging to the "broken crockery school." In Paris it fared far better; but Vienna, where the composer, conducting it in 1847, was still referred to as Clara Wieck's husband, condescended to Schumann, not awakening to the beauties of his art until the early sixties.

"The opening of the First Symphony was intended to sound like a summons from heaven, evoking the vital forces of springtime. . . . The introduction continues with a suggestion of the first stirrings of sap in the trees and awakenings of woodland life; and at last the Spring enters in full vigor. A quieter second group begins with an admirably contrasted theme in a subtle blend of keys, and ends with a vigorous cadential epigram, difficult to bring out as Schumann scores it. The development picks up its sequences in Schumann's way, which some-

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what resembles the way of Schubert and of all young composers who have not been trained under the eye of a Rubinstein; but most especially of those who have. . . . When Shakespeare called springtime 'the only pretty ringtime,' he obviously referred to Schumann's happy use of the triangle in the lighter passages of this development. The recapitulation arrives at the top of a grand climax in which the opening phrases of the introduction blaze forth in the full orchestra, to be followed by the continuation of the allegro theme instead of the theme itself which, admirable in its original place, would have been prosaic here. (This is the kind of lesson the school of Rubinstein never learnt.) The coda introduces, with the happiest effect, an entirely new spring song. . . .

"The slow movement, unlike the short intermezzi that occupy its place in Schumann's later symphonies, is a spacious lyric with sustained development. Its orchestration is rich, and so successful as to indicate that Schumann had a decided talent in that category, though he afterwards stifled it. . . . The main theme is a broad cantabile which alternates with a modulating theme introduced by an auxiliary inner figure. The whole is scored for small orchestra, until in the coda the trombones enter softly with a very solemn modulating sequence. This, at first seeming to arise from the [main] theme, proves to be an anticipation of the theme of the scherzo, which follows without break.

"The scherzo is in D minor, a key which it enters by the subdominant. The first trio is a highly imaginative and picturesque design in D major, in chords distributed between wind and strings in a constant rhythmic figure. The first return of the scherzo is represented only by its first strain, which is immediately followed by a second trio in B-flat. . . . The mood of the second trio shows a bustling energy which sets off the following full da capo very well, while the sequences do not last long enough to make us feel the substance to be too dry. Certainly it is not a good model for students; but to adopt Dr. Johnson's criticism in its two forms, the colloquial and the lexicographical, it has wit enough to keep it sweet, while a student's imitation would doubtless not have sufficient vitality to preserve it from putrefaction. The coda, with its mysterious fleeting vision of the first trio, is really wonderful.

"The finale begins with a scale in a striking rhythm, and proceeds to a main theme as slight as a daisy-chain (and why not?). . . . The development is a very different matter. Beginning dramatically, it first deals gently with [the second theme,] but then, at the summons of the trombones, takes that rhythm back to the original scale figure, which it builds up into an enormous and impressive sequence . . . which rises to an ominous forte, but never to a fortissimo: and the climax is actually a decrescendo. The home dominant being at last reached, the recapitulation is ushered in by that most dangerous of unorthodoxies, something that is thoroughly old-fashioned: that is to say, an unbarred cadenza for the flute. As Wagner's Hans Sachs says, 'In springtime it must be so.' The full energy of the finale appears in its coda, which grandly works up the thread of the development to a triumphant end."

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Mozart **Eine Kleine Nachtmusik
Prokofieff **Peter and the Wolf (Narrator: Mrs. Eleanor Roosevelt)
Wagner *Prelude to Act I, "Lohengrin"

Bach, J. S. Brandenburg Concertos Nos. **1, 2, 3, 4, 5, **6; Suites **1, 2, 3, **4; Prelude in E major

Beethoven Symphonies Nos. 2, *3, **5, 8, **9; Missa Solemnis, *Overture to Egmont

Berlioz Symphony "Harold in Italy" (William Primrose); Three Pieces from "Damnation of Faust"; Roman Carnival Overture

Brahms Symphonies Nos. **3, 4: Violin Concerto (Heifetz); Academic Festival Overture

Copland "El Salon México"; "Appalachian Spring"; "A Lincoln Portrait" (Melvyn Douglas)

Debussy "La Mer"

Grieg "Spring"

Handel Largetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)

Hanson Symphony No. 3

Haydn ***"Surprise" Symphony, No. 94

Khachaturian **Piano Concerto (William Kapell)

Mendelssohn ***"Italian" Symphony, No. 4

Mozart Symphonies in E major (26); *B-flat (33); *C major (36); *E-flat (39); **Serenade for Winds; Overtures, *"Idomeneo," *"Impresario," *"La Clemenza di Tito"; Air from "The Magic Flute" (Dorothy Maynor)

Piston Prelude and Allegro (Organ: E. Power Biggs)

Prokofieff *Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kije" Suite; "Love for Three Oranges," Scherzo and March; Suite No. 2, "Romeo and Juliet"; Dance from "Chout"; **Symphony No. 5

Rachmaninoff "Isle of the Dead"; "Vocalise"

Ravel "Daphnis and Chloé," Suite No. 2; Rapsodie Espagnole; ***"Mother Goose" Suite; **Bolerero; "Pavane for a Dead Infanta"

Satie-Debussy ***"Gymnopédies" 1 and 2

Schubert ***"Unfinished" Symphony; *Symphony No. 5

Shostakovitch Symphony No. 9

Sibelius Symphony No. 2

Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"

Strauss, R. "Till Eulenspiegel's Merry Pranks"; *"Don Juan"

Stravinsky "Song of the Volga Barge-men"

Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; "Francesca da Rimini"

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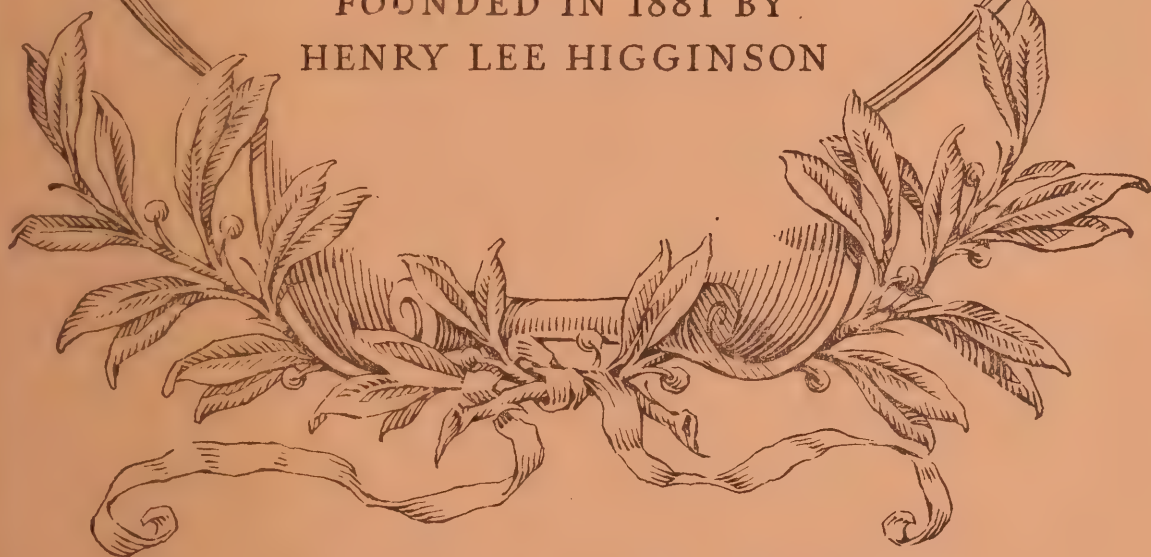
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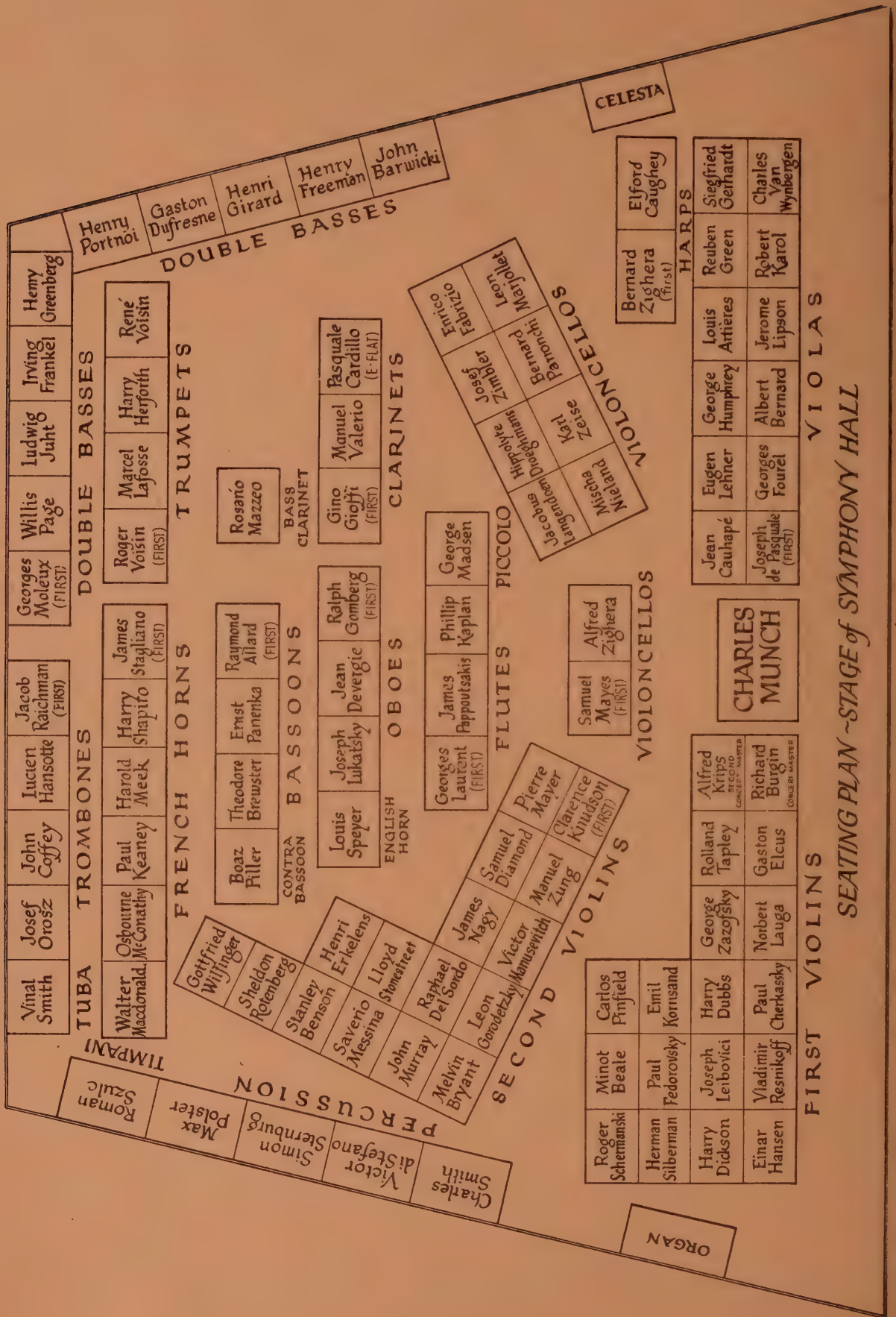


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Concert Bulletin

MONDAY EVENING, *February 12*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

MONDAY EVENING, FEBRUARY 12, at 8:30 o'clock

Program

SAINT-SAËNS.....Overture to "La Princesse Jaune"

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

RAVEL.....Concerto for Piano and Orchestra

- I. Allegramente
- II. Adagio assai
- III. Presto

INTERMISSION

BERLIOZ.....Fantastic Symphony, *Op.* 14A

- I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

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OVERTURE TO "LA PRINCESSE JAUNE," OPÉRA COMIQUE
IN ONE ACT, *Op. 30*

By CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

La Princesse Jaune was composed in 1872 and first performed at the *Opéra Comique* June 12 in that year. The librettist was Louis Gallet. The opera has since had occasional, but infrequent performances in France. The score is dedicated to M. Frédéric Villot. The overture requires two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, gong, triangle, harp and strings.

WHEN Saint-Saëns wrote the first of his operas to be produced he was a young man of thirty-seven, applauded as a pianist and as an organist, academically decorated, but he was only beginning to compose the works in many forms which were to make him generally popular and by which he is still remembered. (He had written and performed his Second Piano Concerto in G minor in 1868 and had just written the first of his tone poems, *Le Rouet d'Omphale*, performed at the *Concerts Padeloup*, April 14, 1872.) His career as a composer for the stage was still ahead of him. His first opera, *Le Timbre d'Argent*, composed in 1864-65, was not to be produced until 1877, and *Samson and Delilah*, upon which he was working, was to be brought out by Liszt at Weimar in that same year while Paris, wary of biblical pieces, would not achieve it until 1892.

La Princesse Jaune was a venture into the quasi-Japanese, antedating *The Mikado* by thirteen years, *Madama Butterfly* by thirty-two. The scene of the one-act opera is laid in Holland and its characters are Kornélis, a scholar (tenor), and Léna, his cousin and fiancée (soprano). Kornélis takes Léna for granted, having grown up with her, and immerses himself in his study of the Orient. Taking opium, he imagines all the seductive exoticisms of Japan and when Léna enters he sees her in an entrancing Japanese dress (as indeed does the audience), confuses her with a printed image of a past princess "Ming" upon his wall and mystifies her with rapturous expressions of love. When he awakes his little Dutch cousin remains in his eyes as eminently desirable as she was in the dream, while the picture he had worshipped now seems flat and lifeless. "*Au diable le Japon!*" The opera ends with the embrace of the lovers in a joyous *kermesse*.

The overture is light and lyric in character. It begins andantino with a melody heard from the English horn and later the strings. An enlivening allegro giocoso introduces a second theme of staccato and "Oriental" character which is to become the music of the tenor's delirious infatuation with the charms of all things Japanese. The triangle lends bright punctuation. The overture works up to a brilliant close.

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RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The "*Rapsodie Espagnole*," composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps. The work is dedicated to "*Mon cher Maître, Charles de Bériot.*"

THE "*Rapsodie Espagnole*" was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the "*Alborada del Gracioso*" as a piano piece, and the "*Habanera*" from "*Les Sites Auriculaires*," for

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two pianos. As he transformed the "*Alborada*" into bright orchestral dress, so he incorporated the "*Habanera*" as the third movement of the "*Rapsodie Espagnole*."

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the "*Habanera*" for two pianofortes. It has a subtilized rhythm and delicacy of detail, which is far removed from associations of caté or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a *fortissimo* close.

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CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.* It was repeated again on October 22-23, 1948.

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript*:

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930-31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegrement*, is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930-1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won — by a nose — a première!"

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MUSIC QUIZ

Can you name two deaf composers?

1. Ans. Beethoven
2. Ans. Smetana



Speaking of Wild Games

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"The second movement, *adagio assai*, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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NICOLE HENRIOT was born in Paris on January 23, 1925. She studied with Marguerite Long and entered the Paris Conservatoire at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, and played with the Boston Symphony Orchestra February 25, 26, in Liszt's E-flat Concerto. She has since appeared in other series with this Orchestra.

FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE),

Op. 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: *The Fantastic Symphony* and *Lélio; or, The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons*, two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his *Memoirs*; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the

companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's *Tales* filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

† *Berlioz and the Romantic Century*, 1950.

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination — a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name — Estelle — were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the "*genre instrumentale expressif*," while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music

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in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz' supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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Grieg "Spring"
Handel Largetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)
Hanson Symphony No. 3
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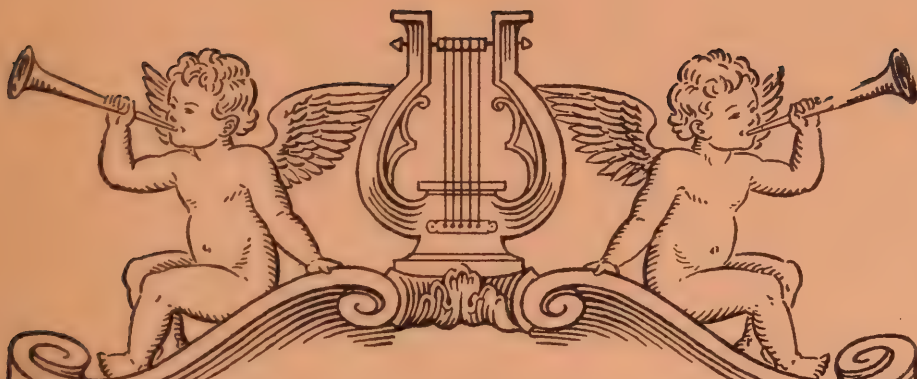
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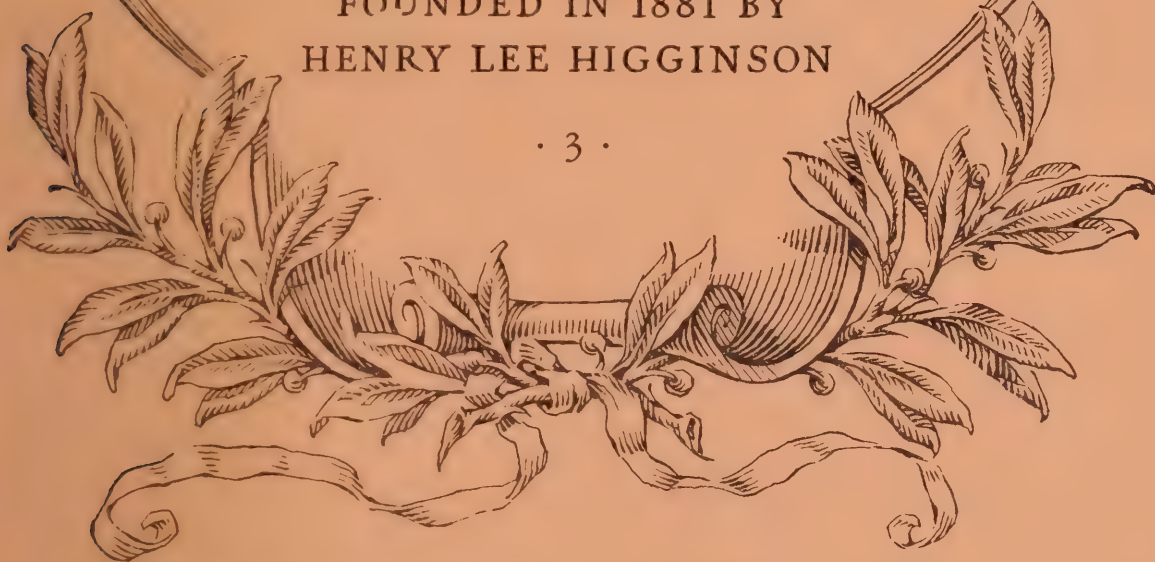
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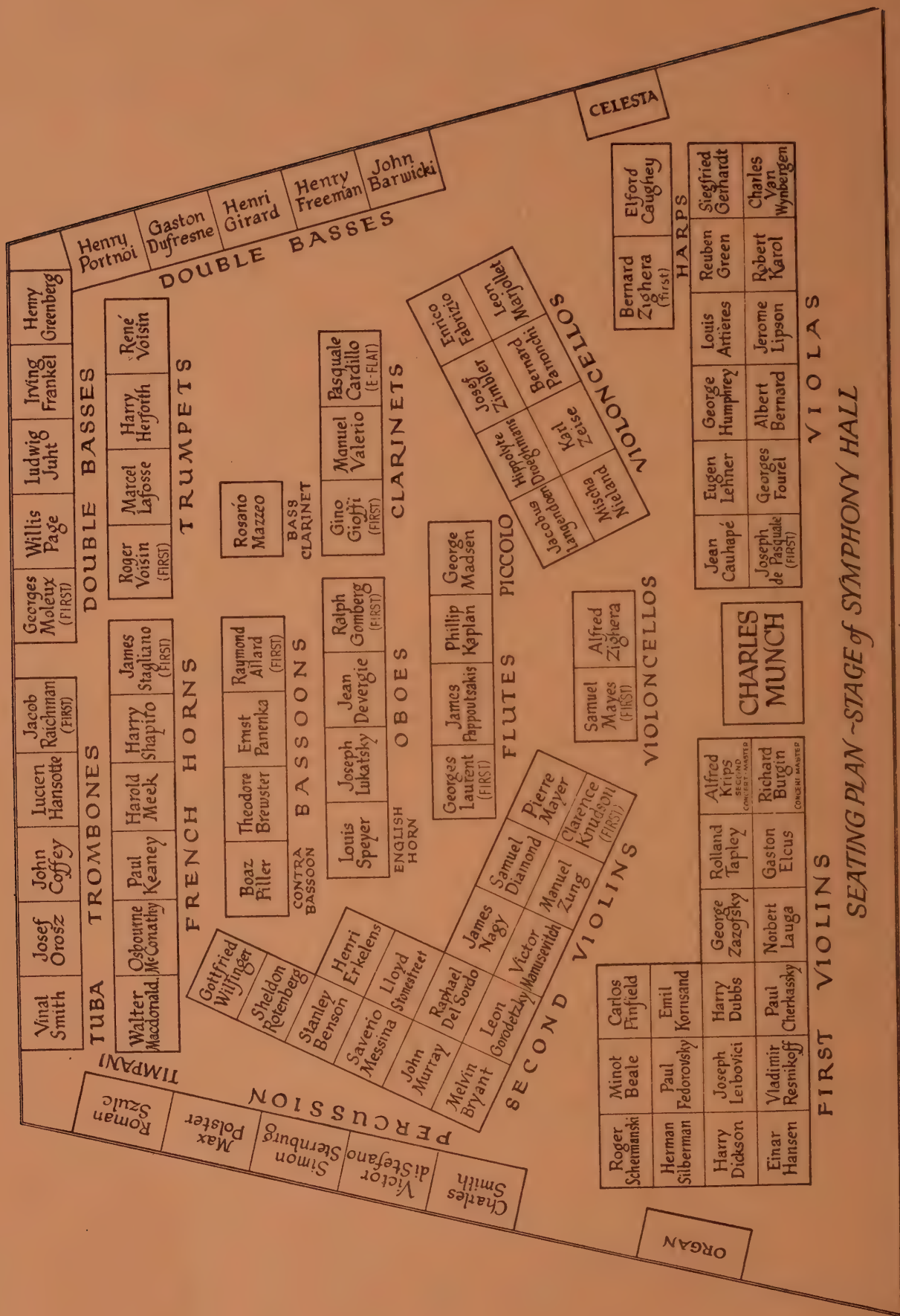
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Concert Bulletin of the Third Concert

TUESDAY EVENING, *February 13*

with historical and descriptive notes by

JOHN N. BURK

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TUESDAY EVENING, FEBRUARY 13, at 8:30 o'clock

Program

SCHUMANN.....Overture to "Genoveva"

BARTÓK.....Music for Strings, Percussion and Celesta

- I. Andante tranquillo
- II. Allegro
- III. Adagio
- IV. Allegro molto

LISZT.....Concerto in E-flat major, No. 1, for
Pianoforte and Orchestra

INTERMISSION

DVORÁK.....Symphony No. 4, in G major, *Op. 88*

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

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OVERTURE TO THE OPERA "GENOVEVA," Op. 81

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Genoveva, an opera in four acts to a text of Robert Reinick, rewritten by the composer, was composed in 1847 and first performed at Leipzig, June 25, 1850. The opera was produced in various opera houses of central Europe in the seventies and eighties. It is now seldom performed.

The overture was performed at the Gewandhaus concerts in Leipzig, February 25, 1850, at a pension fund concert conducted by Schumann. It was performed for the first time in Boston at a concert of the Harvard Musical Association, March 1, 1866.

The overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

COMPOSERS like Schubert, Schumann, Mendelssohn or Brahms, lacking a sufficient instinct for the theater, sometimes nourished secret or avowed ambitions to compose operas, that broad avenue to possible fame and fortune. Schubert made attempts, while the self-critical Mendelssohn and Brahms knew better than to step out of the chamber or concert hall where they were in their own element. Schumann with his literary turn of mind tried once to achieve an opera, and put his heart into a single, protracted effort. He had written to Griepenkerl as early as 1842, "Do you know what is my morning and evening prayer as an artist? GERMAN OPERA. There's a field for work." Schumann played with thoughts of various famous subjects which have since been treated by others: *Maria Stuart*, *Till Eulenspiegel*, *Faust*, the *Nibelungenlied*, *Sakuntala*. When he asked Reinick in 1847 to make a libretto out of the drama of *Genoveva*, he was aware of Tieck's drama, *Leben und Tod der Heiligen Genoveva*, and Hebbel's drama *Genoveva* of 1843. He reshaped Reinick's libretto to his musical purposes and called upon Hebbel to help solve his difficulties, but Schumann in 1847 was morose and uncommunicative, and Hebbel, visiting him in Dresden, departed baffled. Schumann, who had recently listened to a reading by Wagner of his projected *Lohengrin* without understanding how such a text could be set to music at all, was at last compelled to work out his own quite by himself.

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MUSIC FOR STRINGED INSTRUMENTS, PERCUSSION AND CELESTA

By BÉLA BARTÓK

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York,
September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from *pianissimo* to a *fortissimo* climax and subsides to a *pianissimo* close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is *Allegro* 2-4. A theme played by the second string group *pizzicato* is immediately answered by another theme from the alternate group bowed and *forte*. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a *fugato* on the second theme. The movement ends *vivo* and *vivace*.

The third movement, *Adagio* 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The *Adagio* section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating *Allegro molto* based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus lætus* (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato*, in which material of a more lyric nature is expressively treated, before the concluding return of the original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

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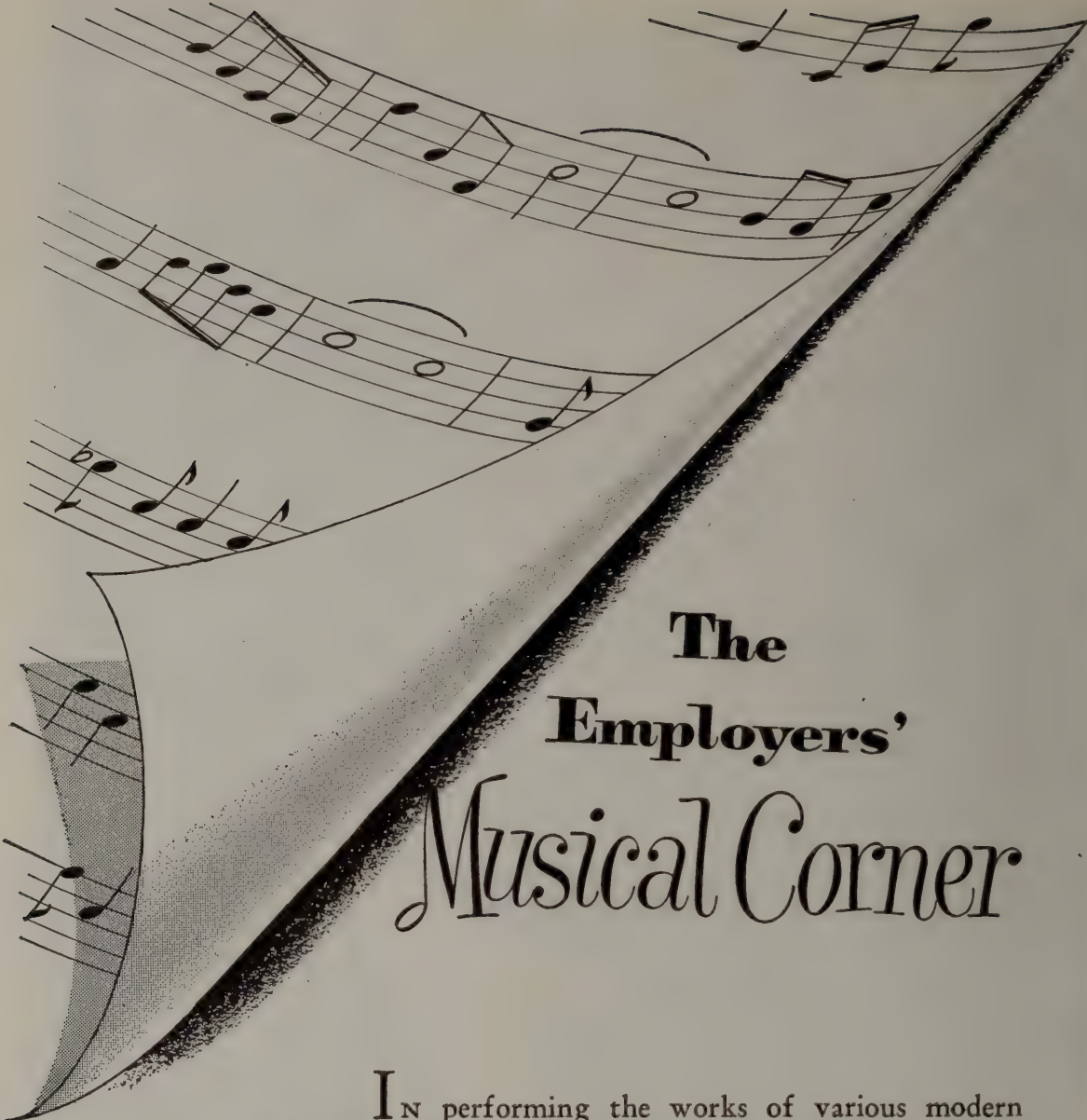
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MUSIC QUIZ

Can you name two deaf composers?

1. Ans. Beethoven
2. Ans. Smetana



Speaking of Wild Games

You can name them all . . . "Seven card stud with the low card in the hole wild" . . . "Spit in the ocean" . . . "Baseball" . . . "Blackjack" . . . but when it comes to wild games, there's nothing that measures up to "People." Yes, "People," a game of chance.

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CONCERTO IN E-FLAT MAJOR, NO. 1, FOR PIANOFORTE

AND ORCHESTRA

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, on October 22, 1811;
died at Bayreuth on July 31, 1886

It was in 1848 or 1849, probably the latter year, that Liszt completed his first pianoforte concerto. In 1853 there was a revision, and on February 17, 1855, the first performance took place at Weimar, von Bülow conducting. Liszt playing the piano part.

The orchestral portion includes two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, cymbals and strings.

THE first pianoforte concerto, like other of Liszt's scores, was delayed in recognition during its composer's span of life. Two seasons after its initial performance at Weimar, the Concerto attained Vienna, where Dionys Pruckner introduced the piece. Dr. Hanslick descended upon the work and damned it on account of the rather insistent use of the triangle in the scherzo section. That "ferocious æsthetic Comstock of 19th-century criticism," as Lawrence Gilman calls him, "drew aside the skirts of his unsullied dressing-gown and turned this erring Concerto out into the snowy night." Liszt himself, who was not without courage in matters of public criticism, must have stood in some awe of Hanslick's power. Writing once to a friend who contemplated giving Hanslick the lie in an open letter about this concerto, his advice was a masterpiece of caution. A "triangle concerto," the doctor named it, and the opprobrious term stuck for years, no pianist in Vienna daring to venture upon that battle-ground of dissension. It was not until twelve years later that Sophie Menter decided to risk her career by restoring the work to its place upon a Viennese program. Her friends, according to the tale by Lena Ramann, gravely warned her to keep away from this dangerous issue. Anton Rubinstein did his best to dissuade her. " 'You are mad to attempt this concerto! No one has succeeded with it in Vienna.' Bösendorfer, representing the Philharmonic, added his admonition. But the intrepid Sophie was undeterred. 'If I can't play it,' she replied, with imperturbable serenity, 'I won't play at all. I don't *have* to play in Vienna.' And play it she did — with emphatic success."

Liszt had this to say about the concerto in a letter to his relative, Eduard Liszt, written in 1857, shortly before the work was published: "The fourth section of the Concerto, from the *Allegro marziale* on, corresponds with the second section, the *Adagio*. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance at the score. This kind of *binding* together and rounding off a whole piece at its close is somewhat my own, but it is quite

maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the *Adagio* (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the *Adagio* by flute and clarinet, just as the concluding passage is a *Variante* and working-up in the major of the motive of the *Scherzo*, until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast."

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NICOLE HENRIOT was born in Paris on January 23, 1925. She studied with Marguerite Long and entered the Paris Conservatoire at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, and played with the Boston Symphony Orchestra February 25, 26, in Liszt's E-flat Concerto. She has since appeared in other series with this Orchestra.

Tickets for the special concert by the Boston Symphony Orchestra, Charles Munch, Music Director, to be given in Constitution Hall on Saturday Evening, March 31, in honor of Vincent Auriol, are now available at the Snow Concert Bureau, 1108 G Street, Northwest (Phone Republic 4433).

SYMPHONY NO. 4 IN G MAJOR, *Op. 88*

By ANTONIN DVORÁK

Born September 8, 1841, in Mulhausen, Bohemia; died May 1, 1904, in Prague

Composed between October 26 and November 8, 1889, this symphony was published as No. 4 in 1892. It was first performed from the manuscript, February 2, 1890, at Prague under the composer's direction and was likewise conducted by the composer in Cambridge, England, June 16, 1891. The first performance in Boston by this Orchestra was on February 26, 1892, the year of its publication, Arthur Nikisch conducting.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani and strings. The score is dedicated "To the Bohemian Academy of Emperor Franz Josef for the Encouragement of Art and Literature."

THIS symphony, published as the Fourth (the Fifth being the Symphony "from the New World," published in 1893) was actually the eighth of the symphonies of Dvořák, four symphonies earlier than the published five having been since brought forth.* The symphonies published in the composer's lifetime are as follows: No. 1 in D major, *Op. 60* (1880); No. 2 in D minor, *Op. 70* (1884-5); No. 3 in F major, *Op. 76* (1875, and therefore first in order); No. 4 in G major, *Op. 88* (1889); No. 5 "From the New World" in E minor, *Op. 95* (1893). The First has not been played at these concerts since 1890, the Second was revived by Pierre Monteux in 1921 and repeated in 1923, the Third was introduced by Pierre Monteux in 1922. Only the Fifth has remained in the orchestral repertory.

The Symphony opens with a theme in G minor stated by the winds and, after a pianissimo cadence, a second theme in G major is made known by the flute in birdlike suggestion. This theme, and its rhythm in particular, are to become the main material of the development while the composer introduces many happy lyrical episodes. The minor theme introduces the recapitulation which nevertheless is dominated by the flute theme worked up to a brilliant close.

*The third and the fourth of these early symphonies (in E-flat major, 1873 and D minor, 1874) have been posthumously published. The two earliest ones (composed about 1865) are under publication.

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The adagio opens with a melody by the strings in E-flat major which changes form as it is taken up pianissimo by the woodwinds. A middle section in C major brings a new theme from the flute and oboe over descending violin passages. A repetition of the first part is briefly worked.

The allegretto grazioso (in G minor) is not the classical minuet with regular repeated sections, but is based on a theme of haunting charm, introduced by the first violins and considerably developed. The trio (in G major) is a waltz-like theme first heard from flute and oboe. There is a literal repetition of the first part and a coda.

The finale (in G major) opens with a trumpet fanfare and an initial theme from the cellos somewhat in the character of the composer's Slavonic Dances. The theme is given to the full orchestra, its returns interspersed with new subjects from the flute and later from the oboes and clarinets. The principal theme is heard as at first in the cellos, the clarinets and then the violins taking it before the closing coda.

Dvořák's Fourth Symphony was sometimes called the "English" Symphony, but like all of his symphonies, including the "New World," it is thoroughly Czech in spirit, abounding even more than its fellows in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16, 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he con-

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fessed in a letter to a friend. The language was as strange to him as English and when he realized that certain solemn Latin pronouncements were being directed at him, he felt as though he were "drowning in hot water." He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's instinct for a fair trade by offering him only 1,000 marks (\$250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement—Bülow had called him in acknowledging the dedication of his Third Symphony in F major in 1887: "next to Brahms, the most God-gifted composer of the day." Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions. "I shall simply do what God tells me to do. That will be the best thing." Simrock became alarmed, repented and made peace with the offended Dvořák.

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Copland "El Salon México"; "Appalachian Spring"; "A Lincoln Portrait" (Melvyn Douglas)

Debussy "La Mer"

Grieg "Spring"

Handel Largetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)

Hanson Symphony No. 3

Haydn ***"Surprise" Symphony, No. 94

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Mozart Symphonies in E major (26); *B-flat (33); *C major (36); *E-flat (39); **Serenade for Winds; Overtures, **"Idomeneo," **"Impresario," **"La Clemenza di Tito"; Air from "The Magic Flute" (Dorothy Maynor)

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Thursday Evening, February 15, 1951

PROGRAM

Schumann. Overture to "Genoveva"

Schumann. Symphony No. 1, in E-flat major

INTERMISSION

Berlioz. Fantastic Symphony, Op.14A

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70TH SEASON — 1950-1951

March 12, 1951

CHARLES MUNCH, *Music Director*

Rameau SUITE FROM THE OPERA, "DARDANUS"

- I. Entree
- II. Rondeau du sommeil
- III. Rigaudon
- IV. Rondeau gai

Honegger SYMPHONY NO. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

Debussy TWO NOCTURNES

Nuages
Fetes

Roussel SYMPHONY NO. 3, IN G MINOR, OP. 42

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- II. Adagio
- III. Vivace
- IV. Allegro con spirito

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NOTES ON THE PROGRAM

Suite from "Dardanus"

By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683;
died in Paris, September 12, 1764.

"Dardanus, Tragedie lyrique en cinq actes et un prologue," to the text of Le Clerc de la Bruere, was first performed at the Academie Royale de Musique in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy.

Although Rameau showed himself a musician, playing upon his father's clavier, at the age of seven, and in his early manhood made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was "Hippolyte et Aricie," a setting of Racine's "Phedre." It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, "Samson," was banned on the eve of performance. After "Hippolyte et Aricie," which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. "Dardanus," which was preceded in the same year by his Ballet "Les Fetes d'Hebe," had an immediate success and continued in the

active repertory until his death. It even inspired Favart, Panard and "Arlequin Dardanus," which became the composition of Paris. He was thus on his every appearance appointed the successeur de l'ancien directeur de l'Academie de Musique, recommended for the

It has been said with doubt with justice, true dramatic instinct, or Gluck after him; of the librettos he was more interested in the orchestra from the point of view than in the handling of the voice made the damaging could set even the to music. And in his one evening to the were twenty years to Italy, and take model, abandon solemnity and devoted truth of declamation the sole guide of in sixty, one cannot points plainly enough but the mind refuse

The defense of widespread and based, not upon an to popular mode, but vation which was engaging, and made actionary quarters deep in his earlier of harmony, wrote brilliantly upon the always ready to practice, and in the theory to his practice

Tuesday Evening, March 13, at 8:30

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CHARLES MUNCH, *Music Director*

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- I. Entrée
- II. Rondeau du sommeil
- III. Rigaudon
- IV. Rondeau gai

Honegger Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

Debussy Two Nocturnes

Nuages
Fêtes

Roussel Symphony No. 3, in G minor, Op. 42

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 - II. Adagio
 - III. Vivace
 - IV. Allegro con spirito
-

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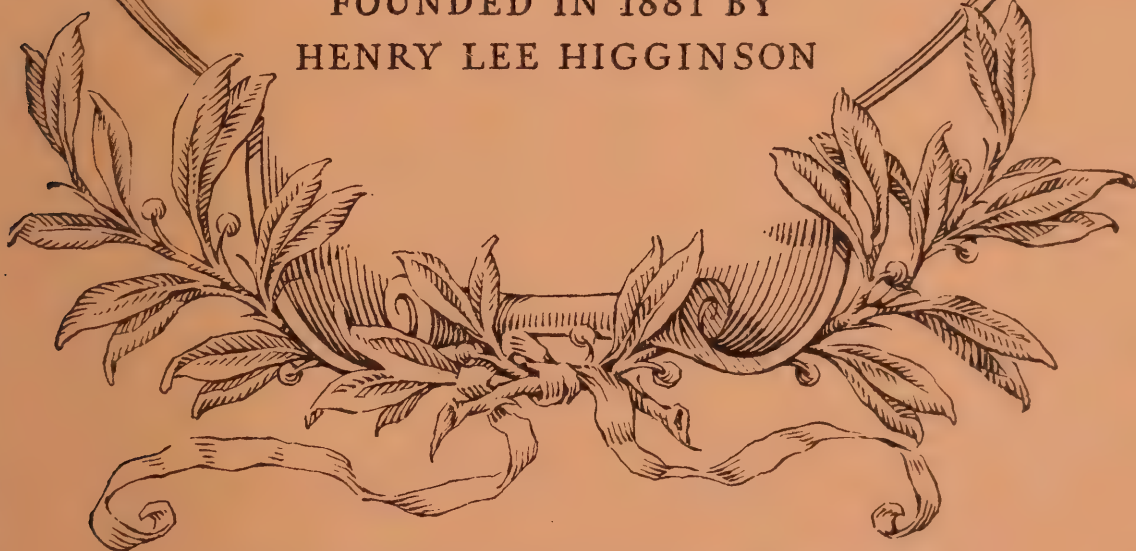
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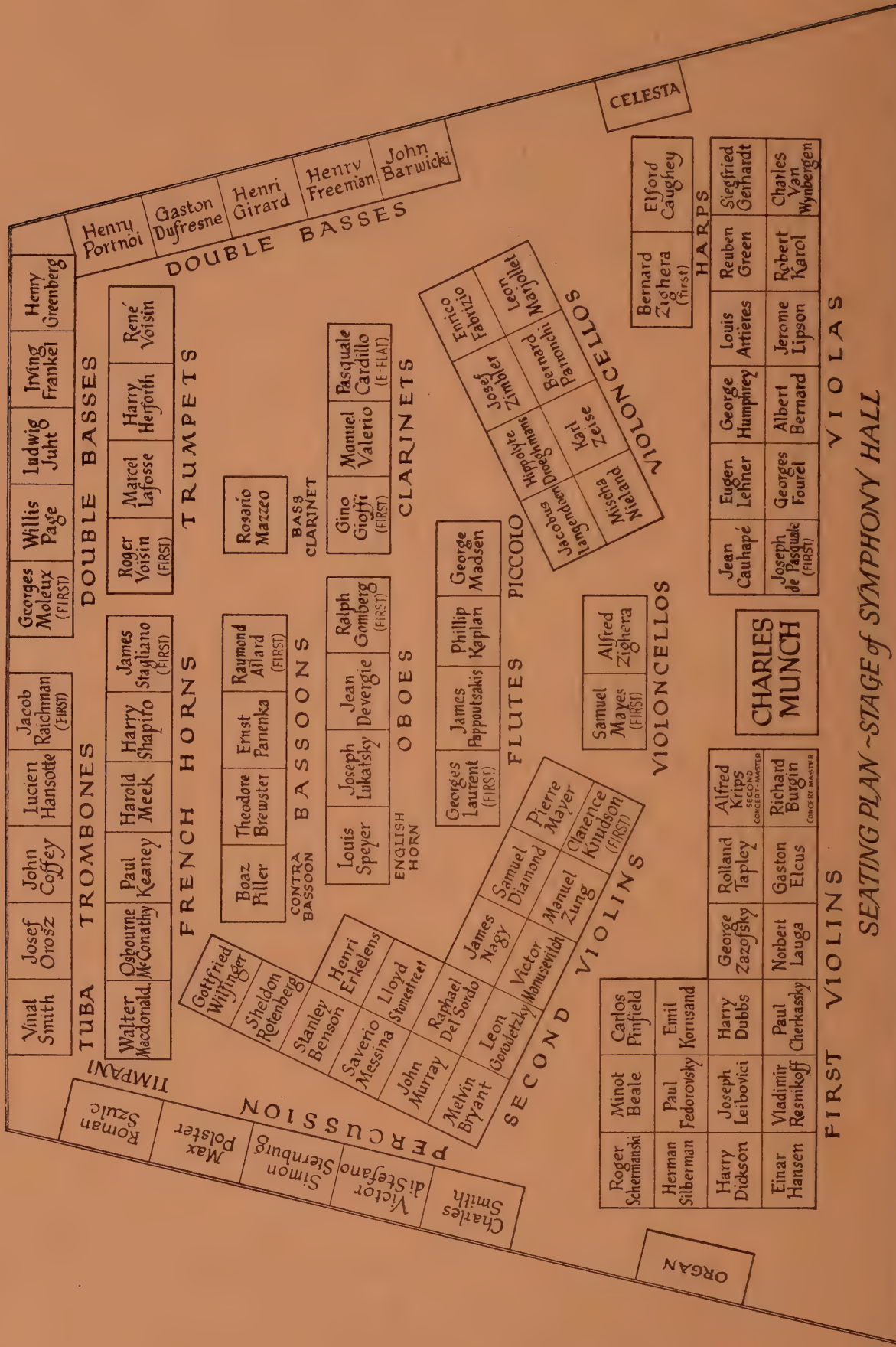


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SEVENTIETH SEASON, 1950-1951

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Concert Bulletin

THURSDAY EVENING, *March 15*

with historical and descriptive notes by

JOHN N. BURK

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IN THE SHED:—

Series A: Charles Munch

Thursday Evening, July 26: Weber, Overture to "Oberon"; Schumann, Fourth Symphony; Berlioz, Fantastic Symphony.

Saturday Evening, July 28: Beethoven, Overture to "Fidelio"; Brahms, Second Piano Concerto (Soloist: CLAUDIO ARRAU); Prokofieff, Sixth Symphony.

Sunday Afternoon, July 29: Barber, Overture to "The School for Scandal"; Copland, "Quiet City"; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to "Genoveva"; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, "Don Juan"; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Beethoven, Sixth Symphony ("Pastorale") Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Honegger, Fifth Symphony; Brahms, Second Symphony.

Programs subject to change

Gymnasium, *Rutgers University*, New Brunswick, N.J.

Boston Symphony Orchestra

SEVENTIETH SEASON, 1950-1951

CHARLES MUNCH, *Music Director*

THURSDAY EVENING, MARCH 15 at 8:30 o'clock

Program

MOZART.....Symphony in E-flat major (Koechel No. 543)

- I. Adagio; Allegro
- II. Andante
- III. Menuetto; Trio
- IV. Finale: Allegro

DEBUSSY.....Two Nocturnes

Nuages
Fêtes

I N T E R M I S S I O N

BERLIOZ.....Fantastic Symphony, *Op.* 14A

- I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

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SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The orchestration includes: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities re-

ceived with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of "Don Giovanni" in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.

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did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. "*Nuages*" and "*Fêtes*" were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, "*Sirènes*") were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of "*Nuages*" includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. "*Fêtes*" adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the "*Prélude à l'Après-midi d'un Faune*," before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897-99, were but an interlude in Debussy's labors upon "*Pelléas*," which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the "*Faune*," set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the "*tâchistes*," dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

* Debussy wrote Eugène Ysaÿe, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

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BACK in 1872 Boston's noted bandmaster, Patrick Gilmore, staged a gigantic World Peace Jubilee and International Music Festival. He invited Johann Strauss, the "Waltz King," to come to America to add to the occasion. At first Strauss hesitated, but changed his mind after learning he would receive \$100,000, and could bring his wife, two servants, and his pet Newfoundland dog. Strauss led a performance of his "Blue Danube" Waltzes with the help of 2,000 instrumentalists, a chorus of 20,000, and a hundred assistant conductors. Bostonians took Strauss to their hearts. Locks of his hair were eagerly sought as souvenirs. One of his servants made a small fortune as a hair peddler. The only hitch was that the buyers did not realize the hair belonged to Strauss's dog.

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Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. 'Nuages' renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† 'Fêtes' gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. 'Sirènes' depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

~

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the "Nuages" as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, "*Le Rossignol*." The same writer leads us into a more dubious accusation, that two motives of "*Fêtes*," "in fact the whole atmosphere," was suggested by Charpentier's "*Louise*," which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, "*Flûtes à la Russe*," *pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were pre-

† "C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."

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ponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in "*Nuages*," adding: "And yet, I almost think I prefer '*Fêtes*.' Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the '*Embarquement pour Cythère*' and the charm of the '*Nymphe endormie*.' It is Verlaine à la Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE),

Op. 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: *The Fantastic Symphony* and *Lélio*; or, *The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic

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Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons*, two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited

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letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

† *Berlioz and the Romantic Century*, 1950.

alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the "*genre instrumentale expressif*," while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz' supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."†

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination — a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name — Estelle — were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

† Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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Debussy "La Mer"

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 No. 5

Rachmaninoff "Isle of the Dead";
 "Vocalise"

Ravel "Daphnis and Chloé," Suite
 No. 2; Rapsodie Espagnole;
 ***"Mother Goose" Suite; **"Bo-
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Strauss, J. Waltzes: "Voices of
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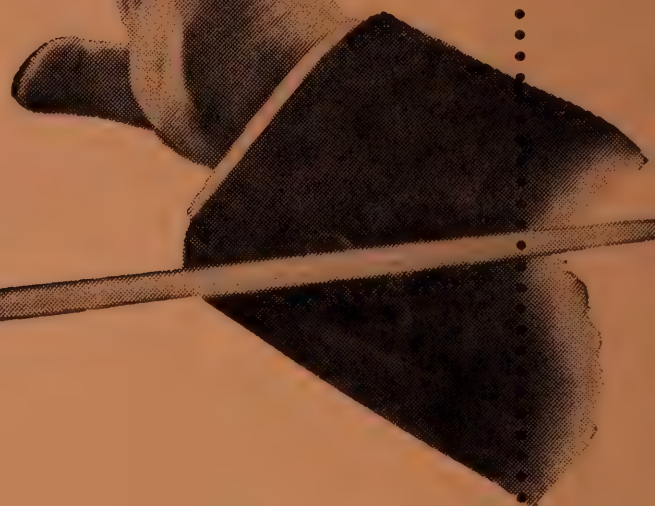
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